



# B.A. PALI SELECTIONS

POETRY



PUBLISHED BY THE  
UNIVERSITY OF CALCUTTA  
1967

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A.





## POETRY

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## VI DHAMMAPADA

### 1. YAMAKAVAGGA

1. Manopubbaṅgamā dhammā manoseṭṭhā manomayā,  
manasā ce paduṭṭhena bhāsati vā karoti vā,  
tato naṃ dukkham-anveti cakkhaṃ va vāhato padaṃ.
2. Manopubbaṅgamā dhammā manoseṭṭhā manomayā,  
manasā ce pasannena bhāsati vā karoti vā,  
tato naṃ sukham-anveti chāyā va anapāyini.
3. “Akkocchi maṃ, avadhi maṃ, ajini maṃ, ahāsi me”—  
ye taṃ upanay(i)hanti, veraṃ tesāṃ na sammati.
4. “Akkocchi maṃ, avadhi maṃ, ajini maṃ, ahāsi me”—  
ye taṃ na upanayhanti, veraṃ tesūpasammati.
5. Na hi verena verāni sammantīdha kudācanaṃ,  
averena ca sammanti : esa dhammo sanantano<sup>1</sup>.
6. Pare ca na vijānanti : “mayāṃ ettha yamāmase”;  
ye ca tattha vijānanti, tato sammanti medhagā.
7. Subhānupassīṃ viharantaṃ indriyesu asaṃvutaṃ  
bhojanamhi c’ amattaññuṃ kusītaṃ hīnaviriyāṃ  
taṃ ve pasahati Māro, vāto rukkhaṃ va dubbalaṃ.
8. Asubhānupassīṃ viharantaṃ indriyesu susaṃvutaṃ  
bhojanamhi ca mattaññuṃ saddhaṃ āradhāviriyaṃ  
taṃ [ve] na-ppasahati Māro, vāto selaṃ va pabbataṃ.
9. Anikkasāvo kāsāvaṃ yo vatthaṃ paridabhesati  
apeto damasaccena, na so kāsāvaṃ-arahati.

<sup>1</sup> *Porāṇā pakitti* in Asokan expression ( Minor Rock Edict I ). Cf. Pali *porāṇiyyā* (= *porāṇikā*) *akatti* in Fausbøll’s *Jātaka*, Vol. VI, p. 151.



10. Yo ca vantakasīv' assa silesu susamāhito  
upeto damasaccena, sa ve kāsāvam-arahati.
11. Asāre sāramatino sāre cāsāradassino  
te sāraṃ nādhigacchanti micchāsaṅkappagocarā.
12. Sāraṇ-ca sārato natvā asāraṇ-ca asārato,  
te sāraṃ adhigacchanti sammāsaṅkappagocarā.
13. Yathā agāraṃ ducchannaṃ vuṭṭhi samativijjhati,  
evaṃ abbhāvitam cittam rāgo samativijjhati.
14. Yathā agāraṃ succhannaṃ vuṭṭhi na samativijjhati,  
evaṃ subbhāvitam cittam rāgo na samativijjhati.
15. Idha socati, pecca socati, pāpakārī ubhayattha socati ;  
so socati, so vihaṇṇati, disvā kammakiliṭṭham-attano.
16. Idha modati, pecca modati, katapuṇṇo ubhayattha modati ;  
so modati, so pamodati, disvā kammavisuddham<sup>1</sup>-attano.
17. Idha tappati, pecca tappati, pāpakārī ubhayattha tappati ;  
"pāpam-me katan"-ti tappati, bhiyyo tappati duggatim gato.
18. Idha nandati, pecca nandati, katapuṇṇo ubhayattha nandati ;  
"puṇṇam-me katan"-ti nandati, bhiyyo nandati suggatim gato.
19. Bahum-pi ce sahitam bhāsamāno  
na takkaro hoti naro pamatto,  
gopo va gāvo gaṇayam paresam  
na bhāgavā sāmāñṇassa hoti.
20. Appam-pi ce sahitam bhāsamāno  
dhammassa hoti anudhammacārī,  
rāgaṇ-ca dosaṇ-ca pahāya mohaṃ  
sammappajāno suvimuttacitto  
anupādiyāno idha vā huram vā,  
sa bhāgavā sāmāñṇassa hoti.

<sup>1</sup>Preferred to *kamma-visuddhim* for its uniformity with *kamma-kiliṭṭham* in verse 15.



## 2. APPAMĀDAVAGGA\*

1. Appamādo amatapadam<sup>1</sup>, pamādo maccuno padam,  
appamattā na mīyanti, ye pamattā yathā matā.<sup>2</sup>
2. Etaṃ visesato ñatvā appamādamhi paṇḍitā  
appamāde pamodanti ariyānaṃ gocare ratā.
3. Te jhāyino sātatikā niccaṃ daḥhaparakkamā  
phusanti dhirā nibbānaṃ yogakkhemaṃ anuttaraṃ.
4. Uṭṭhānavato satimato sucikammassa nisammakārino  
saññatassa ca dhammajīvino appamattassa yaso 'bhivaḍḍhati.
5. Uṭṭhānen' appamādena saññamena damena vā  
dīpaṃ kayrātha medhāvī yaṃ ogho nābhikīrati.
6. Pamādam anuyuñjanti bālā dummedhino jaṇā,  
appamādañ-ca medhāvī dhaṇaṃ seṭṭhaṃ va<sup>3</sup> rakkhati.
7. Mā pamādam-anuyuñjetha ; mā kāmaratisanthavaṃ ;  
appamatto hi jhāyanto pappoti vipulaṃ sukhaṃ.
8. Pamādam appamādena yadā nudati paṇḍito,  
paññāpāsādam-āruya asoka sokiniṃ paṇḍitaṃ  
pabbataṭṭho va bhummaṭṭhe dhīro bāle avekkhati.
9. Appamatto pamattesu, suttesu bahujāgaro  
abal'assaṃ va sīgh'asso hitvā yāti sumedhaso.
10. Appamādena Maghavā devānaṃ seṭṭhataṃ gato ;  
appamādam pasapsanti, pamādo garahito sadā.
11. Appamādarato bhikkhu pamāde bhayadassivā  
saññojanaṃ anuṃ thūlaṃ ḍaḥaṃ aggīva gacchati.
12. Appamādarato bhikkhu pamāde bhayadassivā  
abhabbo parihānāya nibbānass' eva santike.

\* For the bearing of this Vagga on the story of Asoka's conversion to Buddhism see  
Dīpavaṃsa ( VI, verses 52-53 ) ; Mahāvāṃsa ( V, verse 68 ) ; Samantapāsādikā ( Vol. I, p. 47 ).

<sup>1</sup> Padam has been used in the sense of upāya, magga.

<sup>2</sup> Cf. Saṃsaṃjātiyaḥ, I. 4 :

Pramādam vai mṛtyum ahaṃ bravīmi,  
sadā 'pramādam amṛtatvaṃ bravīmi.

<sup>3</sup> Cf. Prakṛit Dhammapada, Apramada-vagga, which has seṭṭhi ca (= Pali seṭṭhi ca ).





## 3. CITTAVAGGA

1. Phandanam capalam cittam dūrakkham dunnivāravam  
ujum karoti medhāvī usukāro va tejanam.
2. Vārijo va thale khitto oka-m-okato ubbhato  
pariphandat' idam cittam Māradheyyam pahātave.
3. Dunniggahassa lahuno yatthakāmanipātino  
cittassa damatho sādhu, cittam dantam sukhāvaham.
4. Sududdasam sunipunam, yatthakāmanipātinam  
cittam rakkhetha medhāvī, cittam guttam sukhāvaham.
5. Dūraṅgamam ekacaram asarīram guhāsayaṃ  
ye cittam saññamessanti, mokkhanti Mārabandhanā.
6. Anavatthitacittassa saddhammam avijānato  
pariplavapasādassa paññā na paripūratī.
7. Anavassutacittassa ananvāhatacetaso  
paññapāpapahīnassa n' atthi jāgarato bhayaṃ.
8. Kumbhūpamam kāyam-imaṃ viditvā  
nagarūpamam cittam-idam tthapetvā  
yodhetha' Māram paññāvudhena,  
jitañ-ca rakkhe, anivesano siyā.
9. Aciram vat' ayam kāyo paṭhavim adhisessati  
chuddho apeta viññāno nīrattham va kaliṅgaram.<sup>2</sup>
10. Diso disam yaṃ tam kayirā verī vā pana verinaṃ  
micchāpaṇihitam cittam pāpiyo naṃ tato kare.
11. Na tam mātā pitā kayirā, aññe vāpi ca ñātakā,  
sammāpaṇihitam cittam pāpiyo naṃ tato kare.

<sup>1</sup> Variant: *yofetha*.

<sup>2</sup> Note that the Prakrit counterpart of this verse does not occur in the Mind-group, where it is out of tune with the remaining gāthās, but it comes appropriately under "Decay" (see Prakrit Dhammapada, *Jarataṅga*, v. 17).

## 4. PUPPHAVAGGA

1. Ko imaṃ paṭhaviṃ vijessati<sup>1</sup> Yamalokañ-ca imaṃ sadevakam?  
Ko dhammapadam sudesitam kusalo puppham-iva pacesati?
2. Sekho paṭhaviṃ vijessati<sup>1</sup> Yamalokañ-ca imaṃ sadevakam,  
sekho dhammapadam sudesitam kusalo puppham-iva pacesati.
3. Phenūpamaṃ kāyam-imaṃ veditvā,  
marīcidhammaṃ abhisambudhāno  
chetvāna Mārassa papupphakāni<sup>2</sup>,  
adassanaṃ Maccurājassa gacche.
4. Pupphāni h' eva<sup>3</sup> pacinantaṃ vyāsattamanasaṃ<sup>4</sup> naraṃ  
suttaṃ gāmaṃ mahogho va maccu ādāya gacchati.
5. Pupphāni h' eva<sup>3</sup> pacinantaṃ vyāsattamanasaṃ<sup>4</sup> naraṃ  
atittam-eva kāmesu antako kurute vasaṃ.
6. Yathā pi bhamaro puppham vaṇṇagandham aheṭṭhayam  
paleti rasam-ādāya, evaṃ gāme munī-care.
7. Na paresaṃ vilomāni, na paresaṃ katākataṃ  
attano va avekkheyya katāni akatāni ca.
8. Yathā pi ruciraṃ puppham vaṇṇavantam agandhakam,  
evaṃ subhāsitaṃ vācā aphalā hoti akubbato.
9. Yathā pi ruciraṃ puppham vaṇṇavantam sagandhakam  
evaṃ subhāsitaṃ vācā saphalā hoti sakubbato.
10. Yathā pi puppharāsimhā kayirā mālāguṇe bahū,  
evaṃ jātena maccena kattabbaṃ kusalam bahum.
11. Na pupphagandho paṭivātam-eti,  
na candanaṃ tagaramallikā vā,  
satañ-ca gandho paṭivātam-eti,  
sabbā disā sappuriso pavāti.

<sup>1</sup> Variant : *icesati*.

<sup>2</sup> Variant : *sapupphakāni*. Note its bearing on the later conception of Kāmadeva as *puṣpadhana*.

<sup>3</sup> Variant : *pupphān' eva*.

<sup>4</sup> Variant : *-mānasaṃ*.





12. Candanaṃ tagaraṃ vāpi uppalaṃ atha vassikī,  
etesaṃ gandhajātānaṃ sīlagandho<sup>1</sup>anuttaro.
13. Appamatto ayaṃ gandho yāyaṃ tagaracandani,  
yo ca sīlavataṃ gandho vāti devesu uttamo.
14. Tesaṃ sampannasīlānaṃ appamādevihāriṇaṃ  
samma-d-aññā-vimuttānaṃ Māro maggaṃ na vindati.
- 15-16. Yathā saṅkāradhānaṃ ujjhitaṃ mahāpathe  
padumaṃ tattha jāyetha sucigandhaṃ manoramam,  
Evaṃ saṅkārabhūtesu andhabhūte puthujjane  
atirocati paññāya Sammāsambuddhasāvako.

## 5. BALAVAGGA

1. Dīghā jāgarato ratti, dīghaṃ santassa yojanaṃ,  
dīgho bālānaṃ saṃsāro saddhammaṃ avijānataṃ.
2. Caraṇ-ce nādhigaccheyya seyyaṃ sadisaṃ-attano  
ekacariyaṃ daḷhaṃ kayrā, n' atthi bāle sahāyatā.
3. "Puttā m' atthi, dhaṇaṃ m' atthi"-iti bālo vihaññati ;  
attā hi attano n' atthi, kuto puttā, kuto dhaṇaṃ ?
4. Yo bālo maññati bālyam paṇḍito vāpi tena so,  
bālo ca paṇḍitamānī sa ve 'bālo'-ti vuccati.<sup>2</sup>
- 5-6. Yāvajīvam-pi ce bālo paṇḍitaṃ payirupāseati,  
na so dhammaṃ vijānāti, dabbī sūparaṃ yathā.  
Muhuttam-api ce viññū paṇḍitaṃ payirupāseati,  
khippaṃ dhammaṃ vijānāti, jivhā sūparaṃ yathā.<sup>2</sup>
7. Caranti bālā dummedhā amitten' eva attanā,  
karontā pāpakaṃ kammaṃ yaṃ hoti kaṭukapphalaṃ.
8. Na taṃ kammaṃ kataṃ sādhu yaṃ katvā anutappati,  
yassa assumukho rodaṃ vipākaṃ paṭisevati.

Cf. Divyāvadāna, p. 490.

<sup>2</sup> Cf. Mahābhārata, X, 112.





9. Tañ-ca kammaṃ kataṃ sādhu yaṃ katvā nānutappati,  
yassa patito sumano vipākaṃ paṭisevati.
10. Madhuvā maññati bālo yāva pāpaṃ na paccati,  
yadā ca paccati pāpaṃ, atha [bālo] dukkhaṃ nigacchati.
11. Māse māse kus'aggena bālo bhuñjetha bhojanaṃ,  
na so sañkhātadhammānaṃ kalam-agghati soḷasim.
12. Na hi pāpaṃ kataṃ kammaṃ sajju khīraṃ va muccati,  
ḍahantaṃ bālam-anveti bhasmacchanno va pāvako.
13. Yāvad-eva anattāya ñattaṃ bālassa jāyati  
hanti bālassa sukkamaṃ muddham-assa vipātayaṃ.
14. Asataṃ bhāvauaṃ<sup>1</sup>-iccheyya purekkhārañ-ca bhikkhusu  
āvāsesu ca issariyaṃ pūjā parakulesu ca.
15. "Mam' eva kataṃ maññantu gihī pabbajitā ubho,  
mam' evātivasā assu kiccākiцcesu kismici"—  
iti bālassa sañkappo icchā māno ca vaddhati.
16. Aññā hi lābhūpanisā<sup>2</sup>, aññā nibbānagāminī ;  
evam-etaṃ abhiññāya bhikkhu Buddhassa sāvako  
sakkāraṃ nābhinandeyya, vivekam-anubrūhaye.

## 6. PANDITAVAGGA

1. Nidhīnaṃ va pavattāraṃ yaṃ passe vajjadassināṃ  
niggayhavādiṃ medhāvīṃ, tādisaṃ paṇḍitaṃ bhaje ;  
tādisaṃ bhajamānassa seyyo hoti na pāpiyo.
2. Ovadeyyānusāseyya, asabbhā ca nivāraye ;  
sataṃ hi so piyo hoti, asataṃ hoti appiyo.
3. Na bhaje pāpake mitte, na bhaje purisādhame ;  
bhajetha mitte kalyāṇe, bhajetha puris'uttame.

Variante : asantabbhāraṇaṃ, asataṃ bhāraṃ.

<sup>1</sup> Upanisā is the Pali form of Skt. upaniṣat, used in the sense of pañthā, paṭipadā.



4. Dhammapīti sukhaṃ seti vip̐pasannena cetasā ;  
ariyappavedite dhamme sadā ramati paṇḍito.
5. Uḍakam̐ hī nayanti nettikā,  
usukārā namayanti tejanam̐,  
dārum̐ namayanti tacchakā,  
attānam̐ damayanti paṇḍitā.
6. Selo yathā ekaghano vātena na samīrati,  
evaṃ nindā-pasamsāsu na samīñjanti paṇḍitā.
7. Yathā pi rahado gambhīro vip̐pasanno anāvilo,  
evaṃ dhammāni sutvāna vip̐pasīdanti paṇḍitā.
8. Sabbattha ve sappurisā cajanti<sup>1</sup>,  
na kāmakāmā lapayanti santo ;  
sukhena phut̐thā athavā dukhena,  
n' uccāvacam̐ paṇḍitā dassayanti.
9. Na attahetu, na parassa hetu,  
na puttam-icche, na dhanam̐, na rat̐tham̐,  
na-y-icche adhammena samiddhim-attano ;  
sa sīlavā paññavā dhammiko siyā.
10. Appakā te manussesu ye janā pāragāmino,  
athāyam̐ itarā pajā tīram-evānuddhāvati.
11. Ye ca kho samma-d-akkhāte dhamme dhammānuvattino,  
te janā pāram-essanti maccudheyyam̐ su-duttaram̐.
- 12-13. Kaṇham̐ dhammam̐ vip̐pahāya sukkaṃ bhāvetha paṇḍito  
okā anokam-āgammā, viveke yattha dūramam̐,  
Tatrābhiratim-iccheyya ; hitvā kāme akiñcano  
pariyodapeyya attānam̐ cittaklesehi paṇḍito.
14. Yesam̐ sambodhiyaṅgesu sammā cittam̐ subhāvitam̐,  
ādānapaṭinissagge anupādāya ye ratā,  
khīṇāsavā jutimanto te loke parinibbutā.

<sup>1</sup> Variant : cajanti.





## 7. ARAHANTAVAGGA

1. Gataddhino visokassa vippamuttassa sabbadhi  
sabbaganthappahīnassa pariḷāho na vijjati.
2. Uyyuñjanti satimanto, na nikete ramanti te,  
haṃsā va pallalāṃ hitvā oka-m-okāṃ jahanti te.
3. Yesaṃ sannicayo n' atthi, ye pariññātabhojanā,  
suññato animitto ca vimokkho<sup>1</sup> yesaṃ gocaro,  
ākāse va sakuntānaṃ gati tesāṃ du-r-annayā.
4. Yassāsavā parikkhīṇā, āhāre ca anissito,  
suññato animitto ca vimokkho<sup>1</sup> yassa gocaro,  
ākāse va sakuntānaṃ padaṃ tassa du-r-annayaṃ.
5. Yass' indriyāni samathāṃgatāni,  
assā yathā sārathinā sudantā,  
pahīnamānassa anāsavassa  
devā pi tassa pihayanti tādino.
6. Paṭhavisāmo no virujjhati,  
indakhilūpamo tādī subbato,  
rahado va apetakaddamo,  
saṃsārā na bhavanti tādino.
7. Santaṃ tassa manaṃ hoti, santā vācā ca kamma-ca,  
samma-d-aññā-vimuttassa upasantassa tādino.
8. Assaddho akataññū ca sandhicchedo ca yo naro  
hatāvakāso vantāso sa ve uttamaporiso.
9. Gāme vā yadi vāraññe ninne vā yadi vā thale  
yatth' arahanto viharanti taṃ bhūmiṃ rāmaṇeyyakāṃ.
10. Ramaṇīyān' araññāni, yattha na ramati jano,  
vītarāgā ramissanti<sup>2</sup>, na te kāmagavesino.

<sup>1</sup> Variant : vimokkho.<sup>2</sup> Variant : ramissanti.





## 8. SAHASSAVAGGA\*

1. Sahassam-api ce vācā anattapadasaṃhitā,  
ekam atthapadam seyyo, yaṃ sutvā upasammati.
2. Sahassam-api ce gathā anattapadasaṃhitā,  
ekam gāthāpadam seyyo, yaṃ sutvā upasammati.
3. Yo ca gāthāsataṃ bhāse anattapadasaṃhitā,  
ekam gāthāpadam seyyo, yaṃ sutvā upasammati.
4. Yo sahasam sahasena saṅgāme mānuse jine,  
ekaṇ-ca jeyya-m-attānaṃ, sa ve saṅgāmaj'uttamo.
- 5-6. Attā have jitaṃ seyyo yā cāyaṃ itarā pajā ;  
attadantassa posassa niccaṃ saṃyatacārino  
N' eva devo, na gandhabbo, na Māro saha Brahmaṇā,  
jitaṃ apajitaṃ kayirā tathārūpassa jantuno.
7. Māse māse sahasena yo yajetha satam samam,  
ekaṇ-ca bhāvit'attānaṃ muhuttam-api pūjaye—  
sā yeva pūjanā seyyo yaṇ-ce vassasataṃ hutam.
8. Yo ca vassasataṃ jantu aggim paricare vane,  
ekaṇ-ca bhāvit'attānaṃ muhuttam-api pūjaye—  
sā yeva pūjanā seyyo yaṇ-ce vassasataṃ hutam.
9. Yaṃ kiñci yiṭṭham va' hutam va' loke  
saṃvaccharaṃ yajetha puñṇapekko,  
sabbam-pi tam na catubhāgam-eti—  
abhivādanā ujjugatesu seyyo.
10. Abhivādanasīlassa niccam vaddhāpacāyino  
cattāro dhammā vaddhanti : āyu, vaṇṇo, sukham, balam.<sup>2</sup>

\* According to the Mahāvastu, the gāthās of Sahasavarga were uttered with reference to the Jātīla leaders, each of whom had a thousand followers, all Vedic ascetics and fire-worshippers.

<sup>1</sup> Variant : ca.

<sup>2</sup> Cf. Manu, II, 121 :

Abhivādanasīlassa nityam vṛddhopasevinah  
catvāri tasya vṛddhante : āyur vidyā yaśo balam.

Jelly's edition has : vārdhanta āyur prajñā yaśo balam.



11. Yo ca vassasatam jīve dussilo asamāhito,  
ekāham jīvitam seyyo silavantassa jhāyino.
12. Yo ca vassasatam jīve doppañño asamāhito,  
ekāham jīvitam seyyo paññāvantaassa jhāyino.
13. Yo ca vassasatam jīve kusito hīnaviriyo  
ekāham jīvitam seyyo viriyam ārabhato daḥham.
14. Yo ca vassasatam jīve apassam udaya-vyayam<sup>1</sup>,  
ekāham jīvitam seyyo passato udaya-vyayam<sup>1</sup>.
15. Yo ca vassasatam jīve apassam amatam padam,  
ekāham jīvitam seyyo passato amatam padam.
16. Yo ca vassasatam jīve apassam dhammam-uttamam,  
ekāham jīvitam seyyo passato dhammam-uttamam.

## 9. PĀPAVAGGA

1. Abhittharetha kalyāṇe, pāpā cīttam nivāraye,  
dandham hi karoto puññam, pāpasmiṃ ramati mano.
2. Pāpañ-ce puriso kayirā, na tam kayirā punappunam,  
na tamhi chandam kayirātha, dukkho pāpassa uccayo.
3. Puññañ-ce puriso kayirā, kayirāth' enam punappunam,  
tamhi chandam kayirātha, sukho puññassa uccayo.
4. Pāpo pi passati bhadram yāva pāpam na paccati,  
yadā ca paccati pāpam [atha] pāpo pāpāni passati.
5. Bhadro pi passati pāpam yāva bhadram na paccati,  
yadā ca paccati bhadram [atha] bhadro bhadraṇi passati.
6. Māppamaññetha pāpassa : "na man-tam āgamissati",  
udabindunipātena udakumbho pi pūrati ;<sup>2</sup>  
bālo pūrati pāpassa thokathokam-pi ācinam.
7. Māppamaññetha puññassa : "na man-tam āgamissati",  
udabindunipātena udakumbho pi pūrati ;<sup>2</sup>  
dhīro pūrati puññassa thokathokam-pi ācinam.

<sup>1</sup> Variant : udayabbayam.

<sup>2</sup> With this line compare : jalabindunipātena kramasāb pūryate ghaṭab (Petersen's *Hitepadśā, II. 11*).





8. Vāṇijo va bhayaṃ maggaṃ appasattho mahaddhano,  
visaṃ jīvitukāmo va pāpāni parivajjaye.
9. Pāṇimhi ce vaṇo nāssa, hareyya pāṇinā visaṃ ;  
nābbaṇaṃ visaṃ-anveti, n' atthi pāpaṃ akubbato.
10. Yo appaduṭṭhassa narassa dussati  
suddhassa posassa anaṅganassa,  
tam-eva bālaṃ pacceti pāpaṃ,  
sukhumo rajo paṭivātaṃ va khitto.
11. Gabbhaṃ-eke upapajjanti, nirayaṃ pāpakammino,  
saggaṃ sugatino yanti, parinibbanti anāsavā.
12. Na antalikkhe, na samuddamajjhe,  
na pabbatānaṃ vivaraṃ pavissa,  
na vijjati so jagatippadeso  
yatra-tṭhito muñceyya pāpakammā.
13. Na antalikkhe, na samuddamajjhe,  
na pabbatānaṃ vivaraṃ pavissa,  
na vijjati so jagatippadeso  
yatra-tṭhitaṃ na-ppasahetha maccu.

#### 10. DAṆḌAVAGGA

1. Sabbe tasanti daṇḍassa, sabbe bhāyanti maccuno ;  
attānaṃ upamaṃ katvā na haneyya, na ghātaye.
2. Sabbe tasanti daṇḍassa, sabbesaṃ jīvitaṃ piyaṃ ;  
attānaṃ upamaṃ katvā na haneyya, na ghātaye.
3. Sukhakāmāni bhūtāni yo daṇḍena vihiṃsati,  
attano sukhaṃ-esāno pecca na labhate sukhaṃ.
4. Sukhakāmaṇi bhūtāni yo daṇḍena na hiṃsati,  
attano sukhaṃ-esāno pecca so labhate sukhaṃ.
5. Māvoca pharusāṃ kaṇci, vuttā paṭivadeyyu-taṃ ;  
dukkhā hi sāraṃbhakathā, paṭidaṇḍā phuseyyu-taṃ.



6. Sace neresi attānaṃ kaṃso upahato yathā,  
esa patto'si nibbānaṃ, sārambho te na vijjati.
7. Yathā daṇḍena gopālo gāvo pāceti gocaraṃ,  
evaṃ jarā ca maccu ca āyuraṃ pācenti pāṇinaṃ.
8. Atha pāpāni kammāni karaṃ bālo na bujjhati,  
sehi kammehi dummedho aggidaḍḍho va tappati.
- 9-12. Yo daṇḍena adaṇḍesu appadutṭhesu dussati,  
dasannaṃ aññataraṃ tṭhānaṃ khippaṃ-eva nigacchati :  
Vedanaṃ pharusāṃ jāniṃ, sarirassa ca bhedaṇaṃ,  
garukaṃ vāpi ābādhāṃ, cittaṃkhepaṃ va pāpuṇe ;  
Rājato vā upasaggaṃ<sup>1</sup>, abbhakkhānaṃ va dāruṇaṃ,  
parikkhayaṃ va nātīnaṃ, bhogaṇaṃ va pabhaṅguraṃ<sup>2</sup>,  
Athavā 'ssa' agārāni aggi ḍahati pāvako,  
kāyassa bhedaṃ duppañño nirayaṃ so 'papajjati.
13. Na naggacariyā na jaṭā na paṅkā  
nānāsakā thaṇḍilasāyikā vā  
rajo ca<sup>3</sup> jallaṃ ukkuṭikappadhānaṃ  
sodhenti maccaṃ avitiṇṇakaṅkhaṃ.
14. Alaṅkato ce pi samaṇ-careyya  
santo danto niyato brahmacārī  
sabbesu bhūtesu nidhāya daṇḍaṃ  
so brāhmaṇo, so samaṇo, sa bhikkhu.
15. Hirinisedho puriso koci lokasmi-vijjati,  
so nindam-appabodhati asso bhadro kasāmiva.
16. Asso yathā bhadro kasāniviṭṭho  
ātāpino saṃvegino bhavātha ;  
saddhāya sīlena ca viriyena ca  
samādhinā dhammavinicchayena<sup>4</sup> ca  
saṃpannavijjācaraṇā patissatā<sup>5</sup>  
pahassatha<sup>6</sup> dukkhaṃ-idaṃ anappakaṃ.

<sup>1</sup> Variant : upasaggaṃ.

<sup>2</sup> Variant : atha v' asso.

<sup>3</sup> Variant : patissatā.

<sup>4</sup> Variant : pabhaṅguraṃ.

<sup>5</sup> Variant : rajova.

<sup>6</sup> Variant : jahassatha.





17. Udakam hi nayanti nettikā,  
usukārā namayanti tejanam,  
dārum namayanti tacchakā,  
attānam damayanti subbatā.

### 11. JARĀVAGGA

1. Ko nu' hāso, kimānando, niccam pajjalite sati !  
andhakārena onaddhā padīpam na gavesatha<sup>2</sup> ?
2. Passa cittakatam bimbam arukāyam samussitam  
āturam bahusaṅkappam, yassa n' atthi dhuvaṃ tṭhiti.
3. Parijññam idam rūpam rogaṇiḍḍam<sup>3</sup> pabhaṅguram<sup>4</sup>  
bhijjati pūtisandebo, maraṇantam hi jīvitaṃ.
4. Yān' imāni apatthāni alāpūn' eva sārade  
kāpotakāni aṭṭhīni, tāni disvāna kā rati<sup>5</sup> ?
5. Aṭṭhīnam nagaram katam, mamsalohitalepanam,  
yattha jarā ca maccu ca māno makkho ca ohito.
6. Jiranti ve rājarathā sucittā,  
atho sarīram-pi jaram upeti ;  
satañ-ca dhammo na jaram upeti,  
santo have sabbhi pavedayanti.
7. Appassutāyam puriso balivaddo va jīvati<sup>6</sup> ;  
mamsāni tassa vaḍḍhanti, paññā tassa na vaḍḍhati.

<sup>1</sup> Variant : *kin nu*.

<sup>2</sup> Variant : *gavesatha*.

<sup>3</sup> Variant : *rogaṇiḍḍam*.

<sup>4</sup> Variant : *pabhaṅguram*.

<sup>5</sup> In Prakrit each of the lines was developed into a verse. See Prakrit Dhammapada. Jaravagga. The gāthās, thus developed, would read in Pali :

Yān' imāni apatthāni alāpūn' eva sārade  
saṅkhavaggaṇi saṅkhāni tāni disvāna kā rati !  
Yān' imāni apatthāni vikkhittāni disādisaṃ  
kāpotakāni aṭṭhīni tāni disvāna kā rati !

Variant : *jiranti*.



- 8-9. Anekajātisamsāram sandhāvissam anibbisam  
gahakārakam<sup>1</sup> gavesanto, dukkhā jāti punappunam.  
Gahakāraka ! diṭṭho'si, puna geham na kāhasi ;  
sabbā te phāsukā bhaggā, gahakūṭam visaṅkhitam,  
visaṅkhāragatam cīttam taṇhānam khayam ajjhagā.
10. Acaritvā brahmacariyam, aladdhā yobbane dhanam,  
jīṇṇakoṇḍā va jhāyanti khīṇamacche va pallale.
11. Acaritvā brahmacariyam, aladdhā yobbane dhanam,  
senti cāpātikhīṇā<sup>2</sup> va purāṇāni anutthunam.

## 12. ATTAVAGGA

1. Attānañ-ce piyam jaññā, rakkheyya nam<sup>3</sup> surakkhitam,  
tiṇṇam aññataram yāmam paṭijaggeyya paṇḍito.
2. Attānam-eva paṭhamam patirūpe nivesaye,  
ath' aññam anusāseyya, na kilisseyya paṇḍito.
3. Attānañ-ce tathā kayirā yath' aññam anusāsati,  
sudanto vata dametha : attā hi kira duddamo.
4. Attā hi attano nātho, ko hi nātho paro siyā ?  
attanā hi sudantena nātham labhati dullabham.
5. Attanā va ketaṃ pāpam, ettajam : ttasambhavam,  
abhimanthati dummedham, vajiram v' asmamayam<sup>4</sup> maṇim.
6. Yassa accantadussīlyam māluvā sālam-iv' otthatam<sup>5</sup>,  
karoti so tath' attānam yathā nam icchati diso.
7. Sukarāni asādhūni attano ahitāni ca,  
yam ve hitāni-ca sādhuṇi-ca, tam ve paramadukkaram.
8. Yo sūsanam arabatam ariyānam dhammajīvinam  
paṭikkosati dummedho diṭṭhim nissāya pāpikam,  
phalāni kaṭṭhakass' eva attaghaññāya phallati<sup>6</sup>.

<sup>1</sup> Variant : gahakāram.<sup>2</sup> Variant : tam.<sup>3</sup> Variant : e' amhamayam.<sup>4</sup> Variant : otatam.<sup>5</sup> Variant : phallati.





9. Attanā va katam pāpaṃ attanā sūkilissati,  
attanā akatam pāpaṃ attanā va visujjhati :  
suddhi asuddhi paccattam, nānūo aññaṃ visodhaye.
10. Atta-d-attham paratthena bahunāpi na hāpaye,  
atta-d-attham abhiññāya sad-atthapasuto siyā.

## 13. LOKAVAGGA

1. Hīnam dhammaṃ na seveyya, paṇādena na samvase,  
micchādittṭhiṃ na seveyya, na siyā lokavaddhano<sup>1</sup>.
2. Uttiṭṭhe na-ppamajjeyya, dhammaṃ sucaritaṃ care :  
dhammacārī sukhaṃ seti asmiṃ loke paramhi ca.
3. Dhammaṃ care sucaritaṃ, na naṃ duccharitaṃ care :  
dhammacārī sukhaṃ seti asmiṃ loke paramhi ca.
4. Yathā bubbulakaṃ passe, yathā passe marīcikam,  
evaṃ lokaṃ avekkhantaṃ maccurājā na passati.
5. Ettha, passath' imaṃ lokaṃ cittaṃ rājarathūpamaṃ,  
yattha bālā visīdanti : n' atthi saṅgo vijānataṃ.
6. Yo ca pubbe pamajjitvā, pacchā so na-ppamajjati<sup>2</sup>,  
so imaṃ lokaṃ pabhāseti, abbhā mutto va candimā.
7. Yassa pāpaṃ katam kammaṃ kusaleṇa pithiyati,  
so imaṃ lokaṃ pabhāseti, abbhā mutto va candimā.
8. Andhabhūto ayaṃ loko, tanuk' ettha vipassati :  
sakunto jālamutto va appo saggāya gacchati.
9. Harasādiccapathe yanti, akāse yanti iddhiyā,  
niyanti dhīrā lokamhā jetvā Māraṃ savāhinim<sup>3</sup>.
10. Ekaṃ dhammaṃ atītassa musāvādissa jantuno  
vitinṇaparalokassa n' atthi pāpaṃ akāriyaṃ.

<sup>1</sup> Variant : \*caḍḍhano.<sup>2</sup> Variant : na pamajjati.<sup>3</sup> Variant : savāhanam.



11. Na ve kadariyā devalokaṃ vajanti,  
bālā have na-ppaṃsanti dānaṃ,  
dhīro ca dānaṃ anumodamāno,  
ten' eva so hoti sukhi parattha.
12. Pathavyā ekarajjena saggassa gamanena vā  
sabbalokādhīpaccena sotāpattiphalāṃ varam.

## 14. BUDDHAVAGGA

1. Yassa jitaṃ nāvajiyati, jitaṃ-assa no yāti koci loke,  
taṃ Buddhaṃ anantagocaraṃ apadaṃ kena padena nessatha ?
2. Yassa jālinī visattikā taṇhā n' atthi kuhīñci netave,  
taṃ Buddhaṃ anantagocaraṃ apadaṃ kena padena nessatha ?
3. Ye jhānapasutā dhīrā nekkhammūpasame ratā,  
devāpi tesāṃ pihenti sambuddhānaṃ satimataṃ.
4. Kiccho manussapaṭilābho, kicchaṃ maccāna-jīvitāṃ,  
kicchaṃ saddhammasavaṇaṃ, kiccho Buddhānaṃ uppādo<sup>1</sup>.
5. Sabbapāpassa akaraṇaṃ, kusalassa upasampadā,  
sacittapariyodapanāṃ, etaṃ Buddhāna-sāsanaṃ.
6. 'Khanti paramaṃ tapo titikkhā, nibbānaṃ paramaṃ',  
vadanti Buddhā,  
na hi pabbajito parōpaghātī samaṇo hoti paraṃ viheṭṭhayanto.
7. Anupavādo anupaghāto pātimokkhe ca samvaro  
mattaññutā ca bhattasmiṃ paṇṇāsa<sup>2</sup> ca sayanāsanāṃ  
adhicittā ca āyogo, etaṃ Buddhāna-sāsanaṃ.
- 8-9. Na kahāpaṇavassena titti kāmesu vijjati ;  
"appaṇṇāda dukkhā kāmā"-iti viññāya paṇḍito  
apī dibbesu kāmesu ratim so nādhigacchati ;  
taṇhakkhayarato hoti Sammāsambuddhasāvako.

<sup>1</sup> Variant : uppado, ubbhavo.<sup>2</sup> Variant : paṇṇāsa.





- 10-14. Bahum ve saraṇaṃ yaṇṭi pabbatāni vanāni ca  
 ārāma-rukka-cetiyāni manussā bhayatajjitā.  
 N' etaṃ kho saraṇaṃ khemaṃ, n' etaṃ saraṇaṃ-uttamaṃ,  
 n' etaṃ saraṇaṃ āgamaṃ, sabbadukkhā pamuccati.  
 Yo ca Buddhaṃ-ca Dhammaṃ-ca Saṃghaṃ-ca saraṇaṃ gato,  
 cattāri ariyasaccāni sammapaññāya passati :  
 Dukkhaṃ, dukkhasamuppādaṃ, dukkhassa ca atikkamaṃ,  
 ariyaṃ-c' atthaṅgikaṃ maggaṃ dukkhūpasamagāminaṃ,—  
 Etaṃ kho saraṇaṃ khemaṃ, etaṃ saraṇaṃ-uttamaṃ,  
 etaṃ saraṇaṃ-āgamaṃ sabbadukkhā pamuccati.
15. Dollabho purisājañño, na so sabbattha jāyati ;  
 yattha so jāyati dhiro taṃ kulaṃ sukhaṃ-edhati.
- 16-17. Pūjārahe pūjayato Buddhhe yadi va sāvake  
 papañcasamatikkante tiṇṇasokapariddave,  
 Te tādise pūjayato nibbute akutobhaye,  
 na sakkā puññaṃ saṅkhātum im' ettam-apī kenaci.

## 15. SUKHAVAGGA

1. Susukhaṃ vata jīvāma verinesu averino,  
 verinesu manussesu viharāma averino.
2. Susukhaṃ vata jīvāma āturesu anāturā,  
 āturesu manussesu viharāma anāturā.
3. Susukhaṃ vata jīvāma ussukesu anussukā,  
 ussukesu manussesu viharāma anussukā.
4. Susukhaṃ vata jīvāma yesaṃ-no n' atthi kiñcaṇaṃ,  
 pītibhakkhā bhavissāma, devā Abhassarā yathā.
5. Jayaṃ veraṃ pasavati, dukkhaṃ seti parājito,  
 upasanto sukhaṃ seti hitvā jaya-parājayaṃ.
6. N' atthi rāgasamo aggi, n' atthi dosasamo kali,  
 n' atthi khandhādisā<sup>1</sup> dukkhā, n' atthi santiparaṃ sukhaṃ.

<sup>1</sup> Variant : khendhasamā.



- . Jighacchā paramā rogā, saṅkhārā paramā dukkhā,  
etaṃ ñatvā yathābhūtaṃ nibbānaṃ paramaṃ sukhaṃ.
8. Ārogya-paramā<sup>1</sup> lābhā, santuṭṭhi paramaṃ dhanam,  
vissāsa-paramā<sup>2</sup> ñāti, nibbānaṃ paramaṃ sukhaṃ.
9. Pavivekarasaṃ pītvā, rasaṃ upasamassa ca,  
niddaro hoti nippāpo dhammapīṭirasaṃ pivaṃ.
10. Sāhu<sup>3</sup> dassanaṃ ariyānaṃ, sannivāso sadā sukho,  
adassanena bālānaṃ niccaṃ-eva sukhī siyā.
11. Bālaśaṅgatacārī hi dīgham-addhāna-socati,  
dukkho bālehi saṃvāso, amitten' eva sabbadā,  
dhīro ca sukhasaṃvāso ñātīnaṃ va samāgamo.
12. [Tasmā hi] dhīrañ-ca paññañ-ca bahussutañ-ca  
dhorayhasilaṃ vatavantaṃ ariyaṃ,  
taṃ tādisaṃ sappurisaṃ sumedhaṃ  
bhajetha nakkhattapathaṃ va candimā.

## 16. PIYAVAGGA

1. Ayoge yuñjam-attānaṃ yogasmiñ-ca ayojayaṃ,  
atthaṃ hitvā piyaggāhī pihet' attānuyoginaṃ.
- 2-3. Mā piyehi samāgañchi, appiyehi kudācanaṃ,  
piyānaṃ adassanaṃ<sup>4</sup> dukkhaṃ, appiyānañ-ca dassanaṃ ;  
Tasmā piyaṃ na kayirātha, piyāpāyo hi pāpako ;  
ganthā tesam na vijjanti yesaṃ n' atthi piy'appiyaṃ.
4. Piyato jāyati soko, piyato jāyati bhayaṃ,  
piyato vippamuttassa n' atthi soko—kuto bhayaṃ ?
5. Pemato jāyati soko, pemato jāyati bhayaṃ,  
pemato vippamuttassa n' atthi soko—kuto bhayaṃ ?

<sup>1</sup> Variant : ārogyā paramā.<sup>2</sup> Variant : vissāsa paramā.<sup>3</sup> Variant : Sādhū.<sup>4</sup> Variant : piyān' adassanaṃ.





6. Ratiyā jāyati soko, ratiyā jāyati bhayaṃ,  
ratiyā vippamuttassa n' atthi soko—kuto bhayaṃ ?
7. Kāmato jāyati soko, kāmato jāyati bhayaṃ,  
kāmato vippamuttassa n' atthi soko—kuto bhayaṃ ?
8. Taṇhāya jāyati soko, taṇhāya jāyati bhayaṃ,  
taṇhāya vippamuttassa n' atthi soko—kuto bhayaṃ ?
9. Sīladassanasampannaṃ dhammaṭṭhaṃ saccavedinaṃ<sup>1</sup>  
attano kamma-kubbānaṃ taṃ jano kurute piyaṃ.
10. Chandajāto anakkhāte manasā ca phuṭo siyā,  
kāmesu ca appaṭibaddhacitto 'uddhamasoto'-ti vuccati.
- 11-12. Cīrappavāsīṃ purisaṃ dūrato sotthim-āgataṃ  
ñātimittā subhijjā ca abhinandanti āgataṃ ;  
Tath' eva katapuññaṃ-pi asmā lokā paraṃ gataṃ  
puññaṃ paṭigrahaṃti, piyaṃ ñātiya āgataṃ.

## 17. KODHAVAGGA

1. Kodhaṃ jahe, vippajaheyya mānaṃ,  
saññojanaṃ sabbam-atikkameyya ;  
taṃ nāmarūpasmim-asajjamānaṃ  
akiñcanaṃ nānupatanti dukkhā.
2. Yo ve uppatitaṃ kodhaṃ rathaṃ bhantaṃ va dhāraye,  
tam-ahaṃ sārathīṃ brūmi, rasmiggāho 'taro jano.
3. Akkodhena jīne kodhaṃ, asādhunā sādhanā jīne,  
jīne kadariyaṃ dānena, saccenālikavādināṃ.
4. Saccaṃ bhaṇe, na kujjheyya, dajjā appam<sup>2</sup>-pi yācito,  
etehi tihi ṭhānehi gacche devāna-santike.

Variant : saccavādināṃ.

<sup>2</sup> Variant : dajjā 'ppasmim.

5. Ahimsakā ye munayo, niecam kāyena samvutā,  
te yanti accutam thānam, yattha gantvā na socare.
6. Sādā jāgaramānānam, ahorattānusikkhinam<sup>1</sup>  
nibbānam-adhimuttānam attham gacchanti āsavā.
- 7-8. Porānam-etam, Atula, n' etam ajjatanā-m-iva :  
nindanti tuṇhim-āsīnam, nindanti bahubhāṇīnam,  
mitabhāṇīnam-pi nindanti ; n' atthi loke anindito.  
Na cāhu, na ca bhavissati<sup>2</sup>, na c' etarahi vijjati,  
ekantam nindito poso, ekantam vā pasamsito.
- 9-10. Yaṇ-ce viññū pasamsanti anuvicca suve suve  
acchiddavuttiṃ medhāviṃ paññāsīlasamāhitam,  
nekkham<sup>3</sup> jambonadass<sup>4</sup> eva ko tam ninditum-arahati ?  
devā pi nam pasamsanti, Brahmunā pi pasamsito.
11. Kāyappakopam rakkheyya, kāyena samvuto siyā,  
kāyaduccaritam hitvā kāyena sucaritam care.
12. Vacīpakopam rakkheyya, vācāya samvuto siyā,  
vacīduccaritam hitvā vācāya sucaritam care.
13. Manopakopam rakkheyya, manasā samvuto siyā,  
manoduccaritam hitvā manasā sucaritam care.
14. Kāyena samvutā dhīrā, atho vācāya samvutā,  
manasā samvutā dhīrā, te ve superisamvutā.<sup>5</sup>

## 18. MALAVAGGA

- 1-2. Paṇḍupalāso va 'dāni 'si, Yamapurisā pi ca tam<sup>6</sup> upatthitā,  
uyyogamukhe ca tiṭṭhasi, pātheyyam-pi ca te na vijjati.  
So karohi dīpam-attano, khippam vāyama, paṇḍito bhava,  
niddhantamalo anaṅgano, dibbam ariyabhūmim-ehisi<sup>6</sup>.

<sup>1</sup> Variant : -sikkhatam.<sup>2</sup> Variant : nikkham.<sup>3</sup> Variant : te.<sup>4</sup> Variant : hezati.<sup>5</sup> Cf. Maggavagga, verse 9.<sup>6</sup> Variant : upchisi. Cf. verse 4.





- 3-4. Upanītavayo ca' 'dāni 'si, sampayāto 'si Yamāssa santike,  
vāso pi ca te n' attbi antarā<sup>1</sup>, pātheyyam pi ca te na vijjati.  
So karohi dīpam-attano, khippam vāyama, paṇḍito bhava,  
niddhantamalo anaṅgano, na puna jāti-jaram-upehisi.
5. Anupubbena medhāvī thokathokam<sup>2</sup> khaṇe khaṇe  
kammāro rajatass' eva niddhame malam-attano.
6. Ayasā va malam samuṭṭhitam<sup>3</sup>, tad-utṭhāya tam-eva khādāti,  
evam atidhoṇacārinam sakakammāni<sup>4</sup> nayanti duggatiṃ.
7. Asajjhāyamalā mantā, anuṭṭhānamalā gharā,  
malam vaṇṇassa kosajjam, pamādo rakkhato malam.
8. Ma' itthiyā duccaritam, maccheram dadato malam,  
malā ve pāpakā dhammā asmiṃ loka paramhi ca.
9. Tato malā malataram avijjā paramam malam,  
etaṃ malam pabativāna, nimmalā hotha, bhikkhavo.
10. Sujivam abirikena kākasūrena dhamsinā  
pakkhandinā pagabbhena saṅkiliṭṭhena jīvitam.
11. Hirimatā ca dujjivam niccam sucigavesinā  
alīnen' appagabbhena suddhājīvena passatā.
- 12-13. Yo paṇam-atipāteti<sup>5</sup>, musāvādañ-ca bhāsati,  
loke adinam ādiyati, paradārañ-ca gacchati,  
surāmerayapānañ-ca yo naro anuyuñjati,  
idh' eva-m-eso lokasmim mūlam khaṇati attano.
14. Evam, bho purisa, jānāhi : pāpadhammā asaṇṇatā,  
mā tam lobho adhammo ca cīram dukkhāya randhayum.
15. Dadāti ve yathāsaddham yathāpasādanam jano,  
tattha yo maṅku bhavati paresam pānabhojane,  
na so divā vā rattim vā samādhim adhigacchati.

<sup>1</sup> Variant : *ca*.

<sup>2</sup> Variant : *thokam thokam*.

<sup>3</sup> Variant : *sāni kammāni*.

<sup>4</sup> Variant : *antarā*.

<sup>5</sup> Variant : *samuṭṭhāpa*.

<sup>6</sup> Variant : *atimāyati*.

16. Yassa o' etaṃ samucchinnam, mulaghaccaṃ samūhatam,  
sa ve divā vā rattim vā samādhim adhigacchati.
17. N' atthi rāgasāmo aggi, n' atthi dosasāmo gaho,  
n' atthi mohasamam jālam, n' atthi taṇhāsamā nadi.
18. Sudassam vajjam aññesam, attano pana duddasam,  
paresam hi so vajjāni opunāti yathā bhusam,  
attano pana chādeti kalim va kitavā saṭho.
19. Paravajjānupassissa niccam ujjhānasaññino,  
āsavā tassa vaḍḍhanti, ārā so āsavakkhayā.
- 20-21. Ākāse ca padam<sup>1</sup> n' atthi, samaṇo n' atthi bāhire<sup>2</sup> ;  
papañcābhiratā pajā, nippapañcā Tathāgatā.  
Ākāse ca padam<sup>1</sup> n' atthi, samaṇo n' atthi bāhire<sup>2</sup>,  
saṃkhārā sassatā n' atthi, n' atthi Buddhānam-iñjitam.

## 19. DHAMMATTHAVAGGA

- 1-2. Na tena hoti dhammattho yen' attham sahasā<sup>3</sup> naye,  
yo ca attham anatthañ-ca ubho niccheyya paṇḍito  
asāhasena dhammena samena nayati pare,  
dhammassa gutto, medhāvī 'dhammattho'-ti pavuccati.
3. Na tena paṇḍito hoti yāvatā bahu bhāsati,  
khemī averī abbayo 'paṇḍito'-ti pavuccati.
4. Na tāvatā dhammadharo yāvatā bahu bhāsati,  
yo ca appam-pi sutvāna dhammam kāyena passati,  
sa ve dhammadharo hoti, yo dhammam na-ppamajjati.
- 5-6. Na tena therō so hoti<sup>4</sup> yen' assa phalitam siro,  
paripakko vayo tassa 'moghajipṇo'-ti vuccati.  
Yamhi saccañ-ca dhammo ca ahiṃsā saññāmo damo,  
sa ve vantamalo dhīro 'thaviro'<sup>5</sup>-ti pavuccati.

<sup>1</sup> Variant : ākāse padam. Also ākāse ca padam.

<sup>2</sup> Variant : bāhiro.

<sup>3</sup> Variant : sahasā.

<sup>4</sup> Variant : bhavati in lieu of so hoti.

<sup>5</sup> Variant : thero. To retain therō, one must read therō itī, motri causa.





- 7-8. Na vākkaraṇamattena vaṇṇapokkharatāya vā  
sādhurūpo naro hoti issukī maccharī saṭho.  
Yassa c' etaṃ samuocchinnam, mūlaghaccam samūhatam\*,  
sa vantadoso medhāvi 'sādhurūpo'-ti vuccati.
- 9-10. Na muṇḍakena samaṇo, abbato alikam bhaṇam,  
icchālobhasamāpanno samaṇo kiṃ bhavissati ?  
Yo ca sameti pāpāni anuṃthūlāni sabbaso,  
samitattā hi pāpānam 'samaṇo'-ti pavuccati.
- 11-12. Na tena bhikkhu so hoti<sup>1</sup> yāvatā bhikkhate pare,  
vissam dhammam samādhāya bhikkhu hoti na tāvatā.  
Yo 'dha puññaṇ-ca pāpaṇ-ca bāhetvā brahmacariyavā<sup>2</sup>  
saṅkhāya loke carati, sa ve 'bhikkhū'-ti vuccati.
- 13-14. Na monena muni hoti mūlharūpo aviddasu,  
yo ca tulam va paggayha varam-ādāya paṇḍito  
pāpāni parivajjeti sa muni, tena so muni ;  
yo munāti ubho loke, 'muni' tena pavuccati.
15. Na tena ariyo hoti yena pāṇāni himsati,  
ahimsā sabbapāṇānam 'ariyo'-ti pavuccati.
- 16-17. Na silabbatamattena bāhusaccena vā puna,  
athavā samādhilābhena, vivicca<sup>3</sup>-sayanena vā,  
phusāmi nekkhammasukham aputhujjanasevitam ;  
bhikkhu vissāsa<sup>4</sup>-māpādi appatto āsavakkhayam.

\* Cf. *Malavagga*, verse 16, l. 1.

<sup>1</sup> Variant : *bharati* for *so hoti*.

<sup>2</sup> Variant : *brahmacaryavā*.

<sup>3</sup> Variant : *vicitta*.

<sup>4</sup> Instead of *vissāsam*, metri causa



## 20. MAGGAVAGGA

- 1-4. Maggān' atthaṅgiko seṭṭho, saccānaṃ caturo padā,  
virāgo seṭṭho dhammūnaṃ, dipadānañ<sup>1</sup>-ca cakkhumā.  
Eso va<sup>2</sup> maggo, a' atth' añño dassanassa visuddhiyā ;  
etaṃ hi tumhe paṭipajjatha, Māriss' etaṃ pamohaṇaṃ.  
Etaṃ hi tumhe paṭipannā dukkhassa' antaṃ karissatha ;  
akkhāto ve mayā maggo aññāya sallasanthanaṃ.  
Tumhehi kiccaṃ ātappaṃ, akkhātāro Tathāgatā,  
paṭipannā pamokkhanti jhāyino Mārabandhanā.
- 5-7. "Sabbe saṅkhārā aniccā"-ti yadā paññāya passati,  
atha nibbindati dukkhe —esa maggo visuddhiyā.  
"Sabbe saṅkhārā dukkhā"-ti yadā paññāya passati,  
atha nibbindati dukkhe —esa maggo visuddhiyā.  
"Sabbe dhammā anattā"-ti yadā paññāya passati,  
atha nibbindati dukkhe —esa maggo visuddhiyā.
8. Uṭṭhānakālamhi anuṭṭhahāno,  
yuvā balī ālasiyam-upeto,  
saṃsannasaṅkappamaṇo kusīto,  
paññāya maggaṃ alaso na vindati.
9. Vācānurakkhī manasā susaṃvuto  
kāyena ca akusalaṃ na kayirā,  
ete tayo kammaṃpathe visodhaye,  
ārādhaye maggaṃ-isippaveditaṃ.
10. Yogā ve jāyati bhūrī, ayogā bhūrisaṅkhayo,  
etaṃ dvedhāpathaṃ ātvā bhavāya vibhavāya ca  
tath' attānaṃ niveseyya yathā bhūrī pavaḍḍhati.
11. Vanam chindatha, mā rukkham, vanato jāyati bhayaṃ,  
chetvā vanam vanathañ-ca nibbanā hotha, bhikkhavo.
12. Yāvaṃ [hi] vanatho na chiḍḍati anumatto pi narassa nārisu,  
paṭibaddhamano va tāva so, vaccho khīrapako<sup>3</sup> va mātari.

<sup>1</sup> Variant : *dīpadānañ*.<sup>2</sup> Variant : *es' eva*.<sup>3</sup> Variant : *khīrapāṇo*.





13. Uccinda sineham-attano, kumudaṃ sārādikaṃ va pāṇinā,  
santimaggam-eva brūhaya—nibbānaṃ Sugatena desitaṃ.
14. “Idha vassaṃ vasissāmi, idha hemanta-gimhisa”—  
iti bālo vicinteti, antarāyaṃ na bujjhati.
15. Taṃ puttapaśusaṃmattaṃ byāsattamanasaṃ naraṃ,  
suttaṃ gāmaṃ mahogho va Maccu ādāya gacchati.\*
- 16-17. Na santi puttā tāpāya na pitā nāpi<sup>1</sup> bandhavā,  
Antakenādhīpanassa n<sup>2</sup> atthi nātisu tāpatā.  
Etaṃ-atthavasam<sup>3</sup> natvā paṇḍito sīlasamvuto  
nibbānagamaṇaṃ maggaṃ khippam-eva visodhaye.

## 21. PAKIṆṢAKAVAGGA

1. Mattāsukha-pariccāgā passe ce vipulaṃ sukhaṃ,  
caje mattā-sukhaṃ dhiro sampassaṃ vipulaṃ sukhaṃ.
2. Paradukkhuppādanena<sup>2</sup> attano sukhaṃ-icchati,  
verasaṃsaggasaṃsaṭṭho verā so na pamuccati<sup>2</sup>.
- 3-4. Yaṃ hi kiccaṃ apaviddhaṃ akiccaṃ pana kayirati,  
unnaḷānaṃ<sup>4</sup> pamattānaṃ tesam<sup>4</sup> vadḍhanti āsavā.  
Yesañ-ca susamāradḍhā niccaṃ kāyagatā sati,  
akiccaṃ te na sevanti kicce sātaccakārino,  
satānaṃ sampajānānaṃ atthaṃ gacchanti āsavā.
- 5-6. Mātaraṃ pitaraṃ hantvā rājāno dve ca khattiye,  
raṭṭhaṃ sānucaraṃ hantvā aniggho yāti brāhmaṇo.  
Mātaraṃ pitaraṃ hantvā rājāno dve ca sotthiye,  
veyyagghapañcamasaṃ hantvā aniggho yāti brāhmaṇo.

\*Cf. Puppavagga, verse 4, l. 2.

<sup>1</sup> Variant : n apī.

<sup>2</sup> Variant : \*ūpadhānena, \*uppadānena. The reading is adopted as a mean between the two variants, and it gives a better sense.

<sup>3</sup> Variant : parimuccati.

<sup>4</sup> Variant : unnaḷānaṃ.



- 7-12. Suppabuddham pabujjhanti sadā Gotamasāvaka,  
 yesam divā ca ratto ca niccam Buddhagatā sati.  
 Suppabuddham pabujjhanti sadā Gotamasāvaka,  
 yesam divā ca ratto ca niccam Dhāmmagatā sati.  
 Suppabuddham pabujjhanti sadā Gotamasāvaka,  
 yesam divā ca ratto ca niccam Saṃghagatā sati.  
 Suppabuddham pabujjhanti sadā Gotamasāvaka,  
 yesam divā ca ratto ca niccam kāyagatā sati.  
 Suppabuddham pabujjhanti sadā Gotamasāvaka,  
 yesam divā ca ratto ca ahiṃsāya rato mano.  
 Suppabuddham pabujjhanti sadā Gotamasāvaka,  
 yesam divā ca ratto ca bhāvanāya rato mano.
13. Duppabajjam durabhiraṃ, durāvāsā gharā dukhā,  
 dukkho 'samānasamvāso, dukkhānupatit' addhagū ;  
 tasmā na c' addhagū siyā, na ca dukkhānupatito siyā.
14. Saddho, silena sampanno, yāsobbogasamappito,  
 yaṃ yaṃ padesaṃ bhajati, tattha tatth' eva pūjito.
15. Dūre santo pakāsentī Himavanto va pabbato,  
 asant' ettha na dissanti ratti-khittā yathā sarā.
16. Ekāsaṇaṃ ekaseyyaṃ eko caram-atandito,  
 eko damayaṃ-attānaṃ vanante ramito<sup>1</sup> siyā.

## 22. NIRAYAVAGGA

1. Abhūtavādī nirayaṃ upeti, yo vāpi katvā "na karomi"-ti c' āha,  
 ubho pi te pecca samā bhavanti nihīnakammā manujā parattha.
2. Kāsāvakaṇṭhā bahavo pāpadhammā asaṇṇatā  
 pāpā pāpehi kammehi nirayaṃ [te] upapajjare.
3. Seyyo ayogulo bhutto tatto aggisikhūpamo,  
 yaṇ-ce bhuñjeyya dussilo raṭṭhapinḍaṃ asaṇṇato.

<sup>1</sup> Variant : *ramako*.





- 4-5. Cattāri tñānāni naro pamatto  
 āpajjati paradārūpasevī :  
 apuññalābhaṃ, na-nikāma-seyyaṃ,  
 nindaṃ tatiyaṃ, nirayaṃ catutthaṃ.  
 Apuññalābho ca gati ca pāpikā,  
 bhītaṃ bhītiya rati ca thokikā,  
 rājā ca daḍḍaṃ garukaṃ paṇeti :  
 tasmā naro paradāraṃ na seve.
6. Kuso yathā duggahito hatthaṃ evānukantati,  
 sāmāññaṃ dupparāmaṭṭhaṃ nirayāy' upakaḍḍhati.
7. Yaṃ kiñci sithilaṃ<sup>1</sup> kammaṃ sañkiliṭṭhañ-ca yaṃ vataṃ,  
 sañkassaraṃ brahmacariyaṃ, na taṃ hoti mahapphalaṃ.
8. Kayirā ce kayirāth' enaṃ, daḍḍhaṃ-enaṃ parakkame,  
 sithilo<sup>2</sup> hi paribbājo bhiyyo ākirate rajaṃ.
9. Akataṃ dukkataṃ seyyo, pacchā tapati dukkataṃ,  
 katañ-ca sukataṃ seyyo, yaṃ katvā nānutappati.
10. Nagaraṃ yathā paccantaṃ guttaṃ santarabāhiraṃ,  
 evaṃ gopetha attānaṃ, khaṇo ve mā upaccagā,  
 khaṇātītā hi socanti nirayamhi samappitā.
- 11-14. Alajjitāye lajjanti, lajjitāye na lajjare,  
 micchādiṭṭhisamādānā sattā gacchanti duggatiṃ.  
 Abhaye bhaya-dassino, bhaye cābhaya-dassino,  
 micchādiṭṭhisamādānā sattā gacchanti duggatiṃ.  
 Avajje vajjamatino, vajje cāvajja-dassino,  
 micchādiṭṭhisamādānā sattā gacchanti duggatiṃ.  
 Vajjañ-ca vajjato natvā avajjañ-ca avajjato,  
 sammādiṭṭhisamādānā sattā gacchanti suggatiṃ.

<sup>1</sup> Variant : *sathilaṃ*.<sup>2</sup> Variant : *sathilo*.



## 23. NĀGAVAGGA

1. Ahaṃ, nāgo va saṅgāme cāpāto<sup>1</sup> patitaṃ saraṃ,  
ativākyam titikkhissam — dussilo hi bahujjano.
2. Dantaṃ nayaṃti samitaṃ, dantaṃ rājābhirūhati,  
danto seṭṭho manussesu, yo 'tivākyam titikkhati.
3. Varaṃ assatarā dantā, ājāniyā ca sindhavā,  
kuṇḍarā ca mahānāgā, attadanto tato varaṃ.
4. Na hi etehi yānehi gaccheyva agataṃ disaṃ  
yathā 'ttanā<sup>2</sup> sudantena danto dantena gacchati.
5. Dhanapālako nāma kuṇḍaro  
kaṭukappabhedano<sup>3</sup> dunnivārayo  
baddho kabaḷaṃ na bhuñjati,  
sumarati nāgavanassa kuṇḍaro.
6. Middhī yadā hoti mahagghaso ca  
niddāyitā samparivattasāyī  
mahāvarāho va nivāpapaṭṭho  
punappunam gabbham-upeti mando.
7. Idaṃ pure cittaṃ-acāri cārikaṃ<sup>4</sup>  
yen' icchakaṃ yatthakāmaṃ yathāsukhaṃ,  
taḍ-ajj' ahaṃ niggaḥessāmi<sup>5</sup> yoniso  
hatthippabhinnam viya aṅkusaggaho.
8. Appamādaratā botha, sacittaṃ anurakkhatha,  
duggā uddharath' attānaṃ paṅke satto 'va<sup>6</sup> kuṇḍaro.
9. Sace labbetha nipakaṃ sahāyaṃ  
saddhīmaṃ sādhuviḥārī-dhīraṃ,  
abhibhuyya sabbāni parissayāni,  
careyya ten' attamano satimā.
10. No ce labbetha nipakaṃ sahāyaṃ  
saddhīmaṃ sādhuviḥārī-dhīraṃ,

<sup>1</sup> Variant : cāpato.<sup>2</sup> Variant : yath' attanā.<sup>3</sup> Variant : kaṭukabhedano.<sup>4</sup> Variant : cārikaṃ.<sup>5</sup> Variant : niggaḥissāmi.<sup>6</sup> Variant : sanno va.





rājā va raṭṭhaṃ vijitaṃ pahāya  
eko care mātāṅg<sup>1</sup> araṇṇe va nāgo.

11. Ekassa caritaṃ seyyo, n<sup>2</sup> atthi bāle sahāyatā,  
eko care, na ca pāpāni kayirā,  
appossukko mātāṅg<sup>3</sup> araṇṇe va nāgo.
12. Atthamhi jātamhi sukhā sahāyā,  
tuṭṭhī sukhā yā itaritarena,  
puññaṃ sukhaṃ jīvitasaṅkhayamhi,  
sabbassa dukkhassa sukhaṃ pahānaṃ.
13. Sukhā matteyyatā<sup>4</sup> loke, atho petteyyatā sukhā,  
sukhā sāmāññatā loke, atho brahmaññatā sukhā.
14. Sukhaṃ yāva jarā sīlaṃ, sukhā saddhā patiṭṭhitā,  
sukho paṇṇā<sup>5</sup>-paṭilābho, pāpānaṃ akaraṇaṃ sukhaṃ

#### 24. TAṆHĀVAGGA

1. Manujassa pamattacārino  
taṇhā vaḍḍhati māluvā viya,  
so palavati<sup>6</sup> hurāhuram  
phalam-icchaṃ va vanasmi<sup>7</sup>-vānaro.
2. Yam esā sahati<sup>8</sup> jammī taṇhā loke visattikā,  
sokā tassa pavaḍḍhanti abhivaṭṭam<sup>9</sup> va bīraṇaṃ.
3. Yo e<sup>10</sup> etaṃ sahati jammim taṇhaṃ loke duraccayaṃ,  
sokā tamhā papatanti udabindu va pokkharā.
4. Taṃ vo vadāmi bhaddaṃ vo yāvant<sup>11</sup> ettha samāgatā,  
taṇhāya mūlaṃ khaṇatha usīrattho va bīraṇaṃ,  
mā vo naḷaṃ va<sup>12</sup> soto va Māro bhañji punappunaṃ.

<sup>1</sup> Variant : *metteyyatā*.

<sup>2</sup> Variant : *paṇṇāyo*.

<sup>3</sup> Variant : *plavati, palaeet*.

<sup>4</sup> Variant : *zanamhi*.

<sup>5</sup> Variant : *sahate*.

Variant : *abhivaḍḍham, abhicutṭham*.

<sup>6</sup> Variant : *so*.



5. Yathā pi mūle anupaddave daḷhe  
chinno pi rukkho puna-r-eva rūhati,  
evam-pi taṇhānusaye anūhate  
nibbattati dukkham-idam punappunam.
- 6-7. Yassa chattimsati sotā manāpassivaṇā bhusā  
vāhā vahanti duddiṭṭhiṃ<sup>1</sup> saṅkappā rāganissitā,  
savanti sabbadhi<sup>2</sup> sotā, latā ubbhijja<sup>3</sup> tiṭṭhati,  
tañ-ca disvā latam jātam mūlam paññāya chindatha.
8. Saritāni sinehitāni ca somanassāni bhavanti jantuno,  
te sātasiṭā sukhesino, te ve jātijarūpagā narā.
9. Tasiṇāya purakkhatā pajā  
parisappanti saso va bādhito,  
saññojanasaṅgasattakā  
dukkham-upenti punappunam cirāya.
10. Tasiṇāya purakkhatā pajā  
parisappanti saso va bādhito ;  
tasmā tasiṇam vinodāye  
bhikkhu ākaṅkhi virāgam-attano.
11. Yo nibbanatho vanādhimutto  
vanamutto vanam-eva dhāvati,  
tam puggalam-eva passatha—  
mutto bandhanam-eva dhāvati.
- 12-13. Na tam daḷham bandhanam-āhu dhīrā  
yad-āyasaṃ dārujaṃ babbajañ-ca ;  
sārattarattā maṇikuṇḍalesu  
puttesu dāresu ca yā apekhā—  
Etam daḷham bandhanam-āhu dhīrā,  
ohāriṇam sithilaṃ duppamuṇecaṃ ;  
etam-pi chetvāna paribbajanti  
anapekkhino sabbadukkham pahāya.
14. Ye rāgarattā<sup>4</sup> nupatanti sotam  
sayamkatam makkaṭako va jālam,

Variant : \*-am.

<sup>2</sup> Variant : sabbadā.<sup>3</sup> Variant : uppajja.





etam-pi chetvāna vajanti dhīrā  
anapekkhino sabbadukkhaṃ pahāya.

15. Muñca pure, muñca pacchato, majjhe muñca, bhavassa pāragū,  
sabbattha vimuttamānaso na puna jātijaraṃ upehisi.
- 16-17. Vitakkapamathitassa jantuno, tibbarāgassa subhānupassino,  
bhīyyo taṇhā pavaḍḍhati, esa kho daḷhaṃ karoti bandhanaṃ.  
Vitakkūpasame ca yo rato, asubhaṃ bhāvayati sadā sato,  
esa kho vyantikāhiti, esa cceheccati Mārabandhanaṃ.
18. Niṭṭhaṅgato asantāsī vitataṇho anaṅgaṇo  
acchiddi<sup>1</sup> bhavasallāni, antimo 'yaṃ samussayo.
19. Vitataṇho anādāno niruttipadakovidō  
akkharānaṃ sannipātaṃ jaññā pubbāparāni<sup>2</sup> ca,  
sa ve antimasāriro mahāpañño [mahāpuriso]-ti vuccati.
20. Sabbābhibhū sabbavidū 'ham-asmi,  
sabbesu dhammesu anupalitto,  
sabbāñjaho taṇhakkhaye vimutto,  
sayam abhiññāya kam-uddiseyyam ?
21. Sabbadānaṃ dhammadānaṃ jināti,  
sabbam rasaṃ dhammaraso jināti.  
sabbam ratiṃ dhammarati jināti.  
taṇhakkhayo sabbadukkhaṃ jināti.
22. Hananti bhogā dummedhaṃ no ve<sup>3</sup> pāragavesino,  
bhogataṇhāya dummedho hanti aññe va<sup>4</sup> attanaṃ<sup>5</sup>.
- 23-26. Tiṇadosāni khetṭāni, rāgadosā ayaṃ pajā :  
tasmā hi vitarāgesu dinnam hoti mahapphalaṃ.  
Tiṇadosāni khetṭāni, dosadosā ayaṃ pajā :  
tasmā hi vitadosesu dinnam hoti mahapphalaṃ.  
Tiṇadosāni khetṭāni, mohadosā ayaṃ pajā :  
tasmā hi vitamoheṣu dinnam hoti mahapphalaṃ.  
Tiṇadosāni khetṭāni, icchādosā ayaṃ pajā :  
tasmā hi vigat<sup>6</sup> iccheṣu dinnam hoti mahapphalaṃ.

<sup>1</sup> Variant : acchidda

<sup>2</sup> Variant : pubbaparāni.

<sup>3</sup> Variant : ca,

<sup>4</sup> Variant : ca.

<sup>5</sup> Variant : attano.



## 25. BHĪKKHUVAGGA

- 1-2. Cakkhunā saṃvaro sādhu, sādhu sotena saṃvaro,  
ghāṇena saṃvaro sādhu, sādhu jivhāya saṃvaro.  
Kāyena saṃvaro sādhu, sādhu vācāya saṃvaro,  
manasā saṃvaro sādhu, sādhu sabbattha saṃvaro ;  
sabbattha saṃvuto bhikkhu sabbadukkhā pamuccati.
3. Hatthasaññato pādasaññato vācāya saññat' uttamo,  
ajjhattarato, samāhito, eko, santusito, tam-āhu bhikkhuṃ.
4. Yo mukhasaññato bhikkhu mantabhāṇī<sup>1</sup> anuddhato  
atthaṃ dhammañ-ca dīpeti madhuram tassa bhāsitaṃ.
5. Dhammārāmo, dhammarato, dhammaṃ anuvicintayaṃ,  
dhammaṃ anussaraṃ bhikkhu saddhammā na parihāyati.
6. Salābhaṃ nātimaññeyya, nāññesaṃ pihayañ-care,  
aññesaṃ pihayaṃ bhikkhu samādhim nādhigacchati.
7. Appalābho pi ce bhikkhu salābhaṃ nātimaññati,  
taṃ ve devā pasamsanti suddhājīvaṃ atanditaṃ.
8. Sabbaso nāmarūpasmiṃ yassa n' atthi mamāyitaṃ,  
asatā ca na socati, sa ve bhikkhū-ti vuccati.
9. Mettāvihārī yo bhikkhu, pasanno Buddhasāsane,  
adhigacche padaṃ santaṃ saṅkhārūpasamaṃ sukhaṃ.
10. Sīñca, bhikkhu, imaṃ nāvaṃ, sittā te lahum-essati,  
cheṭvā rāgañ-ca dosañ-ca tato nibbānam-ehisi.
11. Pañca chinde, pañca jahe, pañca-v-uttaribhāvaye<sup>2</sup> ;  
pañcasaṅgātigo bhikkhu oghatiṇṇo-ti vuccati.
12. Jhāya, bhikkhu, mā ca pamādo,  
mā te kāmagaṇe bhamassu<sup>3</sup> cittaṃ ;  
mā lohagaṇaṃ gili pamatto,  
mā kandi 'dukkham-idaṃ'-ti dayhamāno.

<sup>1</sup> Variant : mantabhāṇī.<sup>2</sup> Variant : c' uttari bhāvaye.<sup>3</sup> Variant : bhacassu.





13. N' atthi jhānaṃ apaññassa, paññā n' atthi ajhāyato,  
yamhi jhānañ-ca paññā<sup>1</sup> ca, sa ve nibbānasantike.
14. Suññāgāraṃ pavitṭhassa santacittassa bhikkhuno  
amānusi rati hoti sammā dhammaṃ vipassato.
15. Yato yato sammasati khandhānaṃ udayabbayaṃ<sup>2</sup>,  
labhati pītipāmojjaṃ amatam taṃ vijānataṃ.
16. Tatrāyam-ādi bhavati idha paññassa bhikkhuno,  
indriyagutti<sup>3</sup> santuṭṭhi pātimokkhe ca samvaro,  
mitte bhajassu kalyāṇe suddhājīve atandite.
17. Paṭisanthāravutt' assa<sup>4</sup>, ācārakusalo siyā,  
tato pāmojjabahulo dukkhass' antaṃ karissati<sup>5</sup>.
18. Vassikā viya pupphāni maddavāni pamuñcati,  
evaṃ rāgañ-ca dosañ-ca vippamuñcetha, bhikkhavo.
19. Santakāyo santavāco santavā susamāhito  
vantalokāmisso bhikkhu upasanto-ti vuccati.
20. Attanā coday' attānaṃ, paṭimāse 'ttam<sup>6</sup>-attanā,  
so attagutto satimā sukhaṃ bhikkhu vihāhisi.
21. Attā hi attano nātho, attā hi attano gati,  
tasmā saññamay' attānaṃ, assaṃ bhadraṃ va vāṇijo.
22. Pāmojjabahulo bhikkhu pasanno Buddhasāsane,  
adhigacche pādaṃ santaṃ saṅkhārūpasamaṃ sukhaṃ.
23. Yo have daharo bhikkhu yuñjati Buddhasāsane,  
so 'maṃ<sup>7</sup> lokaṃ pabhāseti, abbhā mutto va candimā.

<sup>1</sup> Variant : paññā. <sup>2</sup> Variant : 'evayaṃ. <sup>3</sup> Variant : 'gutte. <sup>4</sup> Variant : 'ttaya. <sup>5</sup> Variant : 'ssati. <sup>6</sup> Variant : attam. <sup>7</sup> Variant : imaṃ.



## 26. BRĀHMAṆAVAGGA

1. Chinda sotam, parakkamma, kāme panuda, brāhmaṇa,  
saṅkhārānaṃ khayam űatvā akataññū<sup>1</sup> 'si, brāhmaṇa.
2. Yadā dvayesu dhammesu pāragū hoti brāhmaṇo,  
ath' assa sabbe saṃpyogā atthaṃ gacchanti jānato.
3. Yassa pāraṃ apāraṃ vā pārāpāraṃ na vijjati,  
vītaddaraṃ, visampyuttaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
4. Jhāyim virajaṃ āsinaṃ katakieccaṃ anāsavaṃ,  
uttam'atthaṃ anuppattaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
5. Divā tapati ādicco, rattiṃ ābhāti candimā,  
sannaddho khattiyo tapati, jhāyī tapati brāhmaṇo,  
atha sabbam ahorattaṃ Buddho tapati tejasā.
6. Bāhitapāpo-ti brāhmaṇo, samacariyā samaṇo-ti vuccati,  
pabbājayam-attano malaṃ, tasmā pabbajito-ti vuccati.
7. Na brāhmaṇassa pahareyya, nāssa muñcetha brāhmaṇo,  
dhī brāhmaṇassa hantāraṃ, tato dhī y' assa muñcati.
8. Na brāhmaṇass' etad akiñci seyyo  
yadā nisedho manaso piyehi,  
yato yato himsamano nivattati  
tato tato sammati-m-eva dukkhaṃ.
9. Yassa kāyena vācāya manasā n' atthi dukkataṃ<sup>1</sup>,  
saṃvutaṃ tīhi ṭhānehi, tam-ahaṃ brūmi brāhmaṇaṃ.
10. Yamhā dhammaṃ vijāneyya Sammāsambuddhadesitaṃ,  
sakkaccaṃ taṃ namasseyya aggihuttaṃ va brāhmaṇo.
11. Na jaṭāhi na gottena<sup>2</sup> na jaccā hoti brāhmaṇo,  
yamhi saccañ-ca dhammo ca, so suci<sup>3</sup>, so ca brāhmaṇo.
12. Kiṃ te jaṭāhi, dummedha, kiṃ te ajinasāṭṭiyā,  
abbhantaraṇ-te gahanaṃ, bāhiraṃ parimajjasi !

<sup>1</sup> Variant : dukkhaṃ.<sup>2</sup> Variant : gottchi.<sup>3</sup> Variant : sukhi





13. Pamsukûladharaṃ jantuṃ kisaṃ dhamanisanthataṃ,  
ekaṃ vanasiniṃ jhāyantam, tam-ahaṃ brūmi brāhmaṇaṃ.
14. Na cāhaṃ brāhmaṇaṃ brūmi yonijaṃ mattisambhavaṃ,  
'bho'-vādi nāma so hoti, sa ce<sup>1</sup> hoti sakiñcano,  
akiñcanaṃ anādānaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
15. Sabbasaṃyojanaṃ chetvā yo ve na paritassati,  
saṅgātigaṃ visamyouttaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
16. Chetvā nandiṃ varattañ-ca, sandāmaṃ<sup>2</sup> sahanukkamaṃ,  
ukkhittapaḷighaṃ buddhaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
17. Akkosam vadhabandhañ-ca aduṭṭho yo titikkhati,  
khantibalaṃ balānikaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
18. Akkodhanaṃ vatavantaṃ sīlavantaṃ anussutaṃ,  
dantaṃ antimasārīraṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
19. Vāri pokkharapatte va āragge-r-iva sāsapo,  
yo na lippati kāmesu, tam-ahaṃ brūmi brāhmaṇaṃ.
20. Yo dukkhassa pajānāti idh' eva khayam-attano,  
pannabhāraṃ visamyouttaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
21. Gambhīrapaṇṇaṃ medhāviṃ maggāmaggassa kovidaṃ,  
uttam'atthaṃ anuppattaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
22. Asaṃsatṭhaṃ gahaṭṭhehi anāgārehi cūbhayaṃ  
anokasāriṃ appicchaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
23. Nidhāya daṇḍaṃ bhūtesu tasesu thāvaresu ca,  
yo na hanti na gbātetī, tam-ahaṃ brūmi brāhmaṇaṃ.
24. Aviruddhaṃ viruddhesu, attadaṇḍesu nibbutaṃ,  
sādānesu anādānaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
25. Yassa rāgo ca doso ca māno makkho ca pātito  
sāsapo-r-iva āraggā, tam-ahaṃ brūmi brāhmaṇaṃ.

<sup>1</sup> Variant : ce.<sup>2</sup> Variant : sandānaṃ.



26. Akakkasaṃ viññāpaniṃ girāṃ saccaṃ udīraye,  
yāya nābhisaje kiñci<sup>1</sup>, tam-ahaṃ brūmi brāhmaṇaṃ.
27. Yo 'dha dīghaṃ vā rassaṃ vā aṇuṃ thūlaṃ subhāsubhaṃ  
loke adinnaṃ nādiyati, tam-ahaṃ brūmi brāhmaṇaṃ.
28. Āsā yassa na vijjanti asmiṃ loke paramhi ca,  
nirāsayaṃ visamyuttaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
29. Yassālayā na vijjanti aññāya akathaṃkathī,  
amat'ogadhaṃ anuppattaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
30. Yo 'dha puññaṃ-ca pāpaṃ-ca ubho saṅgaṃ upaccagā,  
asokaṃ virajaṃ suddhaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
31. Candaṃ va vimalaṃ suddhaṃ vippasannaṃ anāvilaṃ  
nandibhavaparikkhīṇaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
32. Yo 'mam<sup>2</sup> paḷipathaṃ duggaṃ saṃsāraṃ moham-accagā,  
tiṇṇo pāragato jhāyī anejo akathaṃkathī,  
anupādāya nibbuto, tam-ahaṃ brūmi brāhmaṇaṃ.
33. Yo 'dha kāme pahatvāna anāgāro paribbaje,  
kāma-bhavaparikkhīṇaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
34. Yo 'dha taṇhaṃ pahatvāna anāgāro paribbaje,  
taṇhā-bhavaparikkhīṇaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
35. Hitvā mānusa-kaṃ yogaṃ dibbaṃ yogaṃ upaccagā,  
sabbayogavisamyuttaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
36. Hitvā ratīṇ-ca aratīṇ-ca sītibhūtaṃ nirūpadhiṃ  
sabbalokābhibhuṃ vīraṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
37. Cutiṃ yo vedī sattānaṃ upapattiṇ-ca sabbaso,  
asattaṃ sugataṃ buddhaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.
38. Yassa gati na jānanti devā gandhabba-mānusa,  
khīṇāsavaṃ arahantaṃ, tam-ahaṃ brūmi brāhmaṇaṃ.

<sup>1</sup> Variant : kañci.<sup>2</sup> Variant : imaṃ.





39. Yassa pure ca pacchā ca majjhe ca n' atthi kiñcanam,  
akiñcanam anādānam, tam-aham brūmi brāhmaṇam.
40. Usabham pavaram vīram mahesim vijitāvinam  
anejam nhātakam buddham, tam-aham brūmi brāhmaṇam.
41. Pubbenivāsam yo vedi, saggāpāyañ-ca passati,  
atho jātikkhayaṃ patto, abhiññāvosito muni,  
sabbavositavosānam, tam-aham brūmi brāhmaṇam.

## VII

## PRAKRIT DHAMMAPADA

[ The text of the gāthās is reproduced from Émile Senart's *Le Manuscrit Kharoṣṭhi du Dhammapada* ( *Journal Asiatique*, 1898, II, pp. 193-308 ), as incorporated in the *Prakrit Dhammapada*, edited by B. M. Barua and S. N. Mitra and published by the University of Calcutta in 1921. The apostrophe, the g̃ and hyphen marks in the text and the variants in the foot-notes are taken from the text as read by H. W. Bailey in *The Khotan Dhammapada*, published in the *Bulletin of the School of Oriental and African Studies, University of London* ( 1945, Vol. XI, Part 3, pp. 488-512 ). The letter a in Bailey's transcript is, however, indicated here by ā. ]

## 1. MAGA-VAGA

1. Uju'o namo so magu abhaya namu sa<sup>1</sup> diśa  
radho akuyaṇo namu dhama-trakehi sahado<sup>2</sup>.
2. Hiri tasa<sup>3</sup> avaramu svadisa<sup>4</sup> parivarapa  
dhamahu saradhi<sup>5</sup> bromi same<sup>6</sup>-diṭhi-purejavu.
3. Yasa<sup>7</sup> etadiśa yaṇa gehi<sup>8</sup>-parva'itasa<sup>9</sup> va  
sa<sup>10</sup> vi ediṇa yaṇena nivaṇaseva<sup>11</sup> radi'e<sup>12</sup>.

## Variants :

1. sa	2. sahado	3. tasa	4. svadisa
5. saradhi	6. samu	7. Yasa	8. gili
9. parva'idara	10. sa	11. nivaṇaseva	12. radi'e

Cf. *Samyutta-Nikāya*, Part I, p. 33 ( Accharā verses ). Also see under *ACONAN* in the *Samyuttaka* portion of the present Pali Selections.



4. Savi<sup>1</sup> saghara<sup>2</sup> anica ti<sup>3</sup> yada prañaya paśati<sup>4</sup>  
tada nivinati<sup>5</sup> dukha eṣo magu viśodhi'a.
5. Savi saghara dukha ti yada prañā'i gradhati  
tada nivinati dukha eṣo magu viśodhi'a.
6. Sarvi<sup>6</sup> dhama anatma<sup>7</sup> ti yada paśati cakhuma<sup>8</sup>  
tada nivinati dukha eṣo mago viśodhi'a.

Variants :

- |                      |                        |                  |
|----------------------|------------------------|------------------|
| 1. Zavi, and below   | 2. zagara, and below   | 3. di, and below |
| 4. paśadi, and below | 5. nivinadi, and below | 6. Zarvi         |
| 7. anatva            | 8. cakhuma             |                  |

Cf. *Dhammapada*, Magga-v., verses 5-7 ; *Theragāthā*, p. 69.

7. Magaṇa aṭhagi'o śeṭho sacaṇa<sup>1</sup> ca'uri pada  
viraku śeṭho dhamana prapa-bhutaṇa<sup>2</sup> cakhuma.

Variants :

- |           |             |
|-----------|-------------|
| 1. sacaṇa | 2. -bhutaṇa |
|-----------|-------------|

Cf. *Dhammapada*, Magga-v., verse 1.

## 2. APRAMADA-VAGA

1. Utiṭhe<sup>1</sup> na pramaje'a dhamu sucarita<sup>2</sup> cari  
dhama-cari suhu śe'ati<sup>3</sup> asmi<sup>4</sup> loki parasa<sup>5</sup> yi.

Variants :

- |           |             |           |
|-----------|-------------|-----------|
| 1. Udiṭha | 2. eucarida | 3. śe'adi |
| 4. asvi   | 5. paraza   |           |

Cf. *Dhammapada*, Loka-v., verse 2. For the idea, see also *Uṭṭhānasutta* (*Suttanipāta*, II, No. 10); *Theragāthā*, v. 411; *Koṭhapanishad*, I, 3 14; *Taittiriya Aranyaka*, I, 27. 2.

2. Uṭṭaṇeṇa apramadeṇa saṇameṇa<sup>1</sup> dameṇa ca  
divu karoti<sup>2</sup> medhavi ya jara nabhimardati<sup>3</sup>.

Variants :

- |             |           |             |
|-------------|-----------|-------------|
| 1. saṇameṇa | 2. karodi | 3. -mardadi |
|-------------|-----------|-------------|

Cf. *Dhammapada*, Appamāda-v., v. 5; *Uḍānaroga\**, ch. iv, v. 5;  
see also *Theragāthā*, v. 412.

\* Rockhill's English translation from the Tibetan ( Trübner's Oriental Series ).





3. Uṭṭhaṇamato<sup>1</sup> smatimato<sup>2</sup> suyikamasa<sup>3</sup> niśama-carīṇo  
saññatasa<sup>4</sup> hi dhama-jivīṇo apramatasa<sup>5</sup> yaśidha vaḍḍhati<sup>6</sup>.

Variants :

<sup>1</sup> Uṭṭhaṇamato	<sup>2</sup> smatimato	<sup>3</sup> -kamasa
<sup>4</sup> saññatasa	<sup>5</sup> apramatasa	<sup>6</sup> yaśi dhavaḍḍhadi

Cf. *Dhammapada*, Appamāda-v., v. 4; *Udānavarga*, ch. iv, v. 6.

4. Uṭṭhaṇa-alasa<sup>1</sup> aṇuṭṭhabato<sup>2</sup> yo<sup>3</sup> i bali alasi<sup>4</sup> e uvito<sup>5</sup>  
saññana<sup>6</sup> sagapa<sup>7</sup> maṇo smatima<sup>8</sup> prañña<sup>9</sup> i maga alasu na vinati<sup>10</sup>.

Variants :

<sup>1</sup> Uṭṭhaṇa-alasa	<sup>2</sup> aṇuṭṭhabato	<sup>3</sup> uvido	<sup>4</sup> saññana
<sup>5</sup> sagapa-	<sup>6</sup> smatima	<sup>7</sup> vinadi	

Cf. *Dhammapada*, Magga-v., v. 8; *Udānavarga*, ch. xxi, v. 32.

5. Na tavata<sup>1</sup> dhama-dhara yavata<sup>2</sup> baho bhaṣati<sup>3</sup>,  
yo tu<sup>4</sup> apa bi suttvaṇa dhamu ka'eṇa phaṣa<sup>5</sup> i,  
sa ho dhama-dhara bhoti<sup>6</sup> yo dhamu na pramajati<sup>7</sup>.

Variants :

<sup>1</sup> tavata	<sup>2</sup> yavata	<sup>3</sup> bhaṣadi
<sup>4</sup> du	<sup>5</sup> bhodi	<sup>6</sup> -jadi

Cf. *Dhammapada*, Dhammaṭṭha-v., v. 4.

6. Apramada amata<sup>1</sup>-pada pramadu macuṇo pada  
apramata na miyati<sup>2</sup> ye pramata yadha mutu<sup>3</sup>.

Variants :

<sup>1</sup> amada-	<sup>2</sup> miyadī	<sup>3</sup> mudu
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Cf. *Dhammapada*, Appamāda-v., v. 1 = Fausbøll's *Jātaka*, V, p. 99 =  
*Diparaṃsa*, p. 46; *Udānavarga*, ch. iv, v. 1.

7. Eta<sup>1</sup> viśeṣadha ṇatva apramadasa<sup>2</sup> paṇito<sup>3</sup>  
apramadi pramodi<sup>4</sup> a ari'āṇa goyari rato<sup>5</sup>.

Variants :

<sup>1</sup> eta	<sup>2</sup> apramadasa	<sup>3</sup> paṇido	<sup>4</sup> rado
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Cf. *Dhammapada*, Appamāda-v., v. 2; *Udānavarga*, ch. iv, v. 2.

8. Pramada aṇuyujati<sup>1</sup> bala dramedhiṇo jaṇa  
apramada tu<sup>2</sup> medhavi dhaṇa sēṭhi va rachati<sup>3</sup>.

Variants :

<sup>1</sup> aṇuyujadi	<sup>2</sup> du	<sup>3</sup> rakṣadi
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Cf. *Dhammapada*, Appamāda-v., v. 6 = *Samyutta*, I, p. 25 = *Theragāthā*,  
v. 883; *Udānavarga*, ch. v, iv. 10.

9. Apramatu<sup>1</sup> pramateṣu sutesu baho-jagaru  
avalaśa va bhadraśu hitva vati<sup>2</sup> sumedhasu.

Variant 2:

<sup>8</sup> *ibid.* 109.

2. small

Cf. *Dhammapadam*, Appamāda-v., v. 9.

10. Pramada<sup>1</sup> apramadeṇa yada<sup>2</sup> nudati<sup>3</sup> papitu<sup>4</sup>  
 praṇaprasada<sup>5</sup> aruyu aśoka śo'īṇo jaṇa  
 pravata-tho<sup>6</sup> va bhūma-tha dhīru bala avechiti<sup>7</sup>.

Variantes :

<sup>1</sup> Pramadu

2. *vanilla*.

3 ended

• panicle

5 -prazda

<sup>6</sup> pravada-tho

7. a) velcidi

Cf. *Dhammapada*, Appamāda-v., v. 8 = *Vinaya*, I, p. 5 = *Milinda*, p. 387 :  
*Uddānavarga*, ch. iv., v. 4.

11. Apramadeṇa Makabha<sup>1</sup> devaṇa samidhi<sup>2</sup> gatu<sup>3</sup>  
apramada praśajhati<sup>4</sup> pramadu garabitu<sup>5</sup> sada<sup>6</sup>

Variant: -

<sup>1</sup> Makayba

\* zarnidhi

3. *undo*

\* prafabli

\* *garabidu*

6. *practitioner*

Cf. *Dhammapada*, Appamāda v., v. 10.

12. Hiṇa-dhama na seve'a<sup>1</sup> pramaḍaṇa na savasi<sup>2</sup>  
micha-dithi na rove'a<sup>3</sup> na si'a<sup>4</sup> loka-vadhano.

### Variants:

1.  $2000 \times 10^3$ 

3. *May 1968*

9 1078.0

420

Cf. *Dhammapada*, Loka-v., v. 1.

13. Yo tu<sup>1</sup> puvī pramajati pacha su na pramajati<sup>2</sup>,  
so ita<sup>3</sup> loku ohaseti<sup>4</sup> abha muto va suri'u.

**Variants :**

du

pramsadi

3 100

• obazedi

Cf. *Dhammapada*, Loka-v., v. 5 = *Majjhima*, II, p. 15 = *Theragāthā*, v. 871;  
*Udānavarga*, ch. XVI, v. 5.

14. Arahadha nikhamadha yujatha budha-śaśaṇe  
dhunatha macuno<sup>1</sup> sena<sup>2</sup> nalagara<sup>3</sup> ba kuṇaro.

### Variant 2

1. mucoso

2. **Zeitraum**

<sup>3</sup> ndjakara





Cf. *Theragāthā*, vv. 256, 1147 = *Samyutta*, I. pp. 153-7 :—

Ārabbhatha nikkhamatha yuñjatha Buddhassānane  
dhanātha maccone senap naḷāgāraṃ va kuñjaro.

Cf. *Diriyāvadāna*, pp. 68, 138 :—

Ārabhadhvapā nikkramata yujyadhvapā Buddhassānane,  
dhanātha mṛtyunaḥ saṃnyasā naḷāgāraṃ iva kuñjaraḥ.

Cf. *Uddānarāga*, ch. iv, v. 34.

15. Apramata<sup>1</sup> smatimata<sup>2</sup> suṣila bhotu<sup>3</sup> bhikkhavi<sup>4</sup>  
susamāhita<sup>5</sup>-sagapa<sup>6</sup> sacita<sup>7</sup> anurakkhadha<sup>8</sup>.

Variants :

<sup>1</sup> apamada	<sup>2</sup> svadimada	<sup>3</sup> bhodu	<sup>4</sup> bhikkhavi
<sup>5</sup> susamāhida	<sup>6</sup> sagapa	<sup>7</sup> sacita	<sup>8</sup> anurakkhadha

Cf. *Dīgha*, II, p. 120 :—

Appamattā satimanto suṣilā bhotā bhikkhavo,  
susamāhitasaṅkappā sacittap anurakkhathā.

Cf. *Uddānarāga*, ch. iv, v. 33.

16. Yo imasa dhama-vinaṇa<sup>1</sup> apramatu vihaṣiti<sup>2</sup>,  
praha<sup>3</sup>i jati-saṇsara<sup>4</sup> dukkhasata<sup>5</sup> kariṣati<sup>6</sup>.

Variants :

<sup>1</sup> -viga <sup>7</sup> i	<sup>2</sup> vihaṣidi	<sup>3</sup> jati-saṇsara	<sup>4</sup> -sata
<sup>5</sup> kariṣadi			

Cf. *Dīgha*, II, p. 121 = *Samyutta*, I, p. 157 = *Therag.*, v. 257 :—

Yo imasmiṃ dhammavinaye appamatto vibhaṣati,  
pahāya jātisaṇṣārāṃ dukkhasā antap karissati.

Cf. *Diriyāvadāna*, p. 68 :—

Yo hyasmiṃ dharmavinaye apramattas carissati  
prahāya jātisaṇṣārāṃ dukkhasāyāntap kariṣyati.

Cf. *Uddānarāga*, ch. iv, v. 35.

17. Ta yu vadami bhaddraṇu yavatetha<sup>1</sup> samakata<sup>2</sup>  
apramadarata<sup>3</sup> bhodha sadhami<sup>4</sup> supravediti<sup>5</sup>.

Variants :

<sup>1</sup> yavadeṭṭha	<sup>2</sup> samakata	<sup>3</sup> -rada, and below	<sup>4</sup> sadhami
<sup>5</sup> -vedidi			

There is no Pali counterpart of this verse. It is made up of three sets of expressions, which can be traced to Pali :

(1) Taṃ te radāmi bhaddraṇu te yāvanti<sup>1</sup> ettha samāgatā ( *Dhammapada*, Taṇhā-v., v. 4; *Jāt.*, III, p. 387, l. 21 )—for the first line;



- (2) *appamādaratā hotha* ( *Dhammap.*, Nāga-v., v. 8 )—for the third foot ;  
 (3) *saddhamme supavedite* ( *Itivuttaka*, p. 78 )—for the fourth foot.

18. Pramada parivajetva<sup>1</sup> apramadarata<sup>2</sup> sada<sup>3</sup>  
 bhavetha kuśala dhama yoka-chemasa<sup>4</sup> prata<sup>5</sup>a.

Variants :

- <sup>1</sup> parivajeti      <sup>2</sup> -rada      <sup>3</sup> sada      <sup>4</sup> -kemasa

This verse cannot be traced in the Pali canon, although the parts are familiar.

- 19-20. Apramadi pramodi'a ma gami rati-sabhamu<sup>1</sup>  
 apramato hi jhayatu<sup>2</sup> viśeṣa adhikachati<sup>3</sup>.  
 Apramadi pramadi'a ma gami rati-sabhamu  
 apramato hi jhayatu chaya<sup>4</sup> dukhasa<sup>5</sup> pramuṇi.

Variants :

- <sup>1</sup> rati-sabhamu, and below      <sup>2</sup> jayada, and below      <sup>3</sup> -kachadi  
<sup>4</sup> kṣaya      <sup>5</sup> dukhaza

The exact counterparts of vv. 19 and 20 cannot be traced. But cf. *Dhammap.*, Appamāda-v., v. 7 = *Majjhima*, II, p. 105 = *Samyutta*, I, p. 25 = *Therag.*, v. 881; cf. also *Udānararga*, ch. iv, vv. 8, 11.

21. Apramadarata<sup>1</sup> bhodha khaṇo yu ma uvaca<sup>2</sup>i  
 khaṇatita<sup>3</sup> hi śoyati<sup>4</sup> nira'eṣu samapita<sup>5</sup>.

Variants :

- <sup>1</sup> -rada, and below      <sup>2</sup> khaṇadida      <sup>3</sup> śoyadi      <sup>4</sup> samapida

The exact Pali parallel is wanting, but the parts can be traced, e. g. —

(1) *appamādaratā hotha* ( *Dhammap.*, Nāga-v., v. 8 )—for the first foot ;

(2) *khaṇo ve mā upaccagā, khaṇatita hi socanti nirayamhi samappita* ( *Dhammap.*, Niraya-v., v. 10 ) ; *Therag.*, v. 403; see also *Suttanipāta*, v. 333 and *Therag.*, v. 1005 )—for the rest of the verse.

22. Apramada-rata bhodha sadhami<sup>1</sup> supavedite<sup>2</sup>  
 drugha<sup>3</sup> udhvaradha atmana<sup>4</sup> pagasana<sup>5</sup> va kuṇaru.

Variants :

- <sup>1</sup> sadhami      <sup>2</sup> -vedide      <sup>3</sup> drugā      <sup>4</sup> atvaṇa      <sup>5</sup> paga-zana

Cf. *Dhammapada*, Nāga-v., v. 8; *Udānararga*, ch. iv, v. 26. With 'sadhami supavedite', cf. 'saddhamme supavedatha' ( *Itivuttaka*, p. 78 ).

23. Na'i kalu pramadasa<sup>1</sup> aprati asava-chaye<sup>2</sup>  
 pramata dubu amoti<sup>3</sup> siha ba muya-mati'a<sup>4</sup>.

Variants :

- <sup>1</sup> pramadaza      <sup>2</sup> asava-kṣaye      <sup>3</sup> amodi      <sup>4</sup> -madi'a





The exact parallel has not been met with in Pali so far. With 'apratī asavachaye', cf. 'appatto asavakkhayaṃ' (*Dhammap.*, *Dhammasaṅkha-v.*, v. 17); with 'siha ba mayamati'a', cf. 'dhaṃ va migamātukā' (*Jātaka*, I, p. 389). Cf. *Uddānaroga*, ch. iv, v. 12.

24. Na'i pramada-samayu<sup>1</sup> apratī asava-chayi<sup>2</sup>  
apramato hi jhayatu<sup>3</sup> pranoti<sup>4</sup> paramu sukhu.

Variants :

<sup>1</sup> -samayu                      <sup>2</sup> asava-kṣayi                      <sup>3</sup> jayadu                      <sup>4</sup> pranoti

The exact parallel has not been met with in Pali. For the second line, see *Majjhima*, II, p. 105; *Therag.*, v. 884; *Dhammapada*, *Appamāda-v.*, v. 7.

### 3. SAHASA-VAGA

1. Yo sahasa sahasani sagami manuṣa jini  
ekaji jini atmana<sup>1</sup> so ho sagamu<sup>2</sup> utamu.

Variants :

<sup>1</sup> atvapa                      <sup>2</sup> sagamu

Cf. *Dhammapada*, *Sahasav.*, v. 4; *Uddānaroga*, ch. xxiii, v. 3.

Cf. also *Mahāvastu*, *Sahasavarga*, v. 3. :—

Yo śatāni sahasrāṇaṃ saṃgrāme manuṣā jaye  
yo caikam jaye ātmānam sa vai saṃgrāmajit varab.

2. Sahasa<sup>1</sup> bi ya gaśaṇa aṇatha-pada-sahita  
eka vaya-pada ṣebha<sup>2</sup> ya ṣutva uvaśamati<sup>3</sup>.

Variants :

<sup>1</sup> sahasa, and below                      <sup>2</sup> ṣebha                      <sup>3</sup> -śamati, and below

Cf. *Dhammapada*, *Sahasav.*, v. 1. Cf. *Fo-kheu-pi-u*,\* sec. xvi, p. 104.

Cf. also *Mahāvastu*, *Sahasavarga*, v. 1. :—

Sahasam api vācānāṃ anarthapadaśaṃhitā  
ekā arthavati śreyā yāṃ śrutvā upaśāmyati.

3. Sahasa bi ya gadhaṇa aṇatha-pada-sahita<sup>1</sup>  
eka gadha-pada ṣeho ya ṣutva uvaśamati.

Variant :

<sup>1</sup> -pada-sahita, and below

Cf. *Dhammapada*, *Sahasav.*, v. 2.

\* Samuel Beal's English translation of the Chinese *Dhammapada* (Trübner's Oriental Series, pocket edition).



Cf. also *Mahāvastu*, *Sahasravarga*, v. 2 :—

Sahasram api gāthānām anarthapadasasphitā  
ekā arthavati śreyā yām śrutvā upasāmyati.

4. Yo ja gadha-śata<sup>1</sup> bhaṣe anatha-pada-sahita  
eka gadha-pada ṣeḥo<sup>2</sup> ya ṣutva uvaśamati.

Variants :

<sup>1</sup> -śada

<sup>2</sup> ṣebha

Cf. *Dhammapada*, *Sahasra-v.*, v. 3. Cf. *Fa-kheu-pi-u*, sec. xvi, p. 104;  
cf. also *Udānavarga*, ch. xxiv, v. 2. See also *Jātaka*, IV, p. 175.

- 5-7. Masamasi<sup>1</sup> sahasena<sup>2</sup> yo ya'e'a śateṇa<sup>3</sup> ca  
neva<sup>4</sup> Budhi prasadasa<sup>5</sup> kala aveti<sup>6</sup> ṣoḍaśa.  
Masamasi sahasena yo ya'e'a śateṇa ca  
neva Dhami prasadasa kala aveti ṣoḍaśa.  
Masamasi sahasena yo ya'e'a śateṇa ca  
neva Saghi<sup>7</sup> prasadasa kala aveti ṣoḍaśa.

Variants :

<sup>1</sup> maza mazi, and below

<sup>2</sup> zahazena, and below

<sup>3</sup> śadeṇa, and below

<sup>4</sup> nevi

<sup>5</sup> prasadasa, and below

<sup>6</sup> aveli, and below

<sup>7</sup> zagi

Cf. *Fa-kheu-pi-u*, sec. xvi, p. 105; *Udānavarga*, ch. xxiv, vv. 26-28.

Cf. also *Mahāvastu*, *Sahasravarga*, vv. 4-6 :—

Yo jayeta sahasrāṇāṃ māse māse śataṃ śataṃ  
na so Buddhē prasādasya kalāṃ arghati ṣoḍaśāṃ.

Yo jayeta sahasrāṇāṃ māse māse śataṃ śataṃ  
na so Dharmē prasādasya kalāṃ arghati ṣoḍaśāṃ.

Yo jayeta sahasrāṇāṃ māse māse śataṃ śataṃ  
na so Saṃghe prasādasya kalāṃ arghati ṣoḍaśāṃ.

8. Masamasi sahasena yo ya'e'a śateṇa ca  
neva saghasa<sup>1</sup>-dhameṣu kala aveti ṣoḍaśa.

Variant :

<sup>1</sup> zagaza-

Cf. *Dhammapada*, *Bāla-v.*, v. 11 (last half) = *Mahāvastu*, *Sahasravarga*, v. 14  
(last half); *Udānavarga*, ch. xxiv, v. 33.

Cf. also *Mahāvastu*, *Sahasravarga*, v. 8 :—

Yo jayeta sahasrāṇāṃ māse māse śataṃ śataṃ  
na so svākhyāstadharmāṇāṃ kalāṃ arghati ṣoḍaśāṃ.





9. Masamase<sup>1</sup> sahasena yo ya'e'a satena ca  
neva sabana-śileṣu kala aveti ṣoḍaśa.

Variant :

<sup>1</sup> maza maza, and below

Cf. *Mahāvastu*, *Sahasravarga*, v. 7 :—

Yo jayeta sahasrāṇāṃ māse māse śataṃ śataṃ  
so va sampannasīlanāṃ kalāṃ nārgaṭi ṣoḍaśāṃ.

10. Masamase sahasena yo ya'e'a satena ca  
eka-paṇaṇu'abisa<sup>1</sup> kala naveti<sup>2</sup> ṣoḍaśa.

Variants :

<sup>1</sup> 'abiza

<sup>2</sup> navedi

Cf. *Fa-kheu-pi-u*, sec. vii, p. 17; *Udānavarga*, ch. xxiv, vv. 29-31.

Cf. also *Manu*, V. 53 :—

Varṣe varṣe śvamedhena yo yajeta śataṃ samāḥ  
māṃsāni ca na khādedyaastayoh puṇyaphalaṃ samam.

11. Ya ja vaṣa-śata<sup>1</sup> jivi kusidhu<sup>2</sup> hiṇa-viyava  
muhutu jivita<sup>3</sup> ṣebha<sup>4</sup> virya arahato<sup>5</sup> dṛiḍha.

Variants :

<sup>1</sup> -śada, and below    <sup>2</sup> kusidhu    <sup>3</sup> jivida, and below    <sup>4</sup> ṣevha, and below

<sup>5</sup> arahado

Cf. *Dhammapada*, *Sahasra-v.*, v. 13; *Udānavarga*, ch. xxiv, v. 4.

Cf. also *Mahāvastu*, *Sahasravarga*, v. 19 :—

Yo ca varṣaśataṃ jive kuśīde hinavīryavān  
ekāhaṃ jivitaṃ śreya viryam ārambhato dṛḍhaṃ.

12. Ya ji vaṣa-śato<sup>1</sup> jivi apaśu udaka-vaya  
muhuta<sup>2</sup> jivita ṣebha paśato<sup>3</sup> udaka-vaya.

Variants :

<sup>1</sup> -śado

<sup>2</sup> muhutu, and below

<sup>3</sup> paśado

Cf. *Dhammap.*, *Sahasra-v.*, v. 14; *Udānavarga*, ch. xxiv, v. 6.

Cf. also *Mahāvastu*, *Sahasravarga*, v. 23 :—

Yo ca varṣaśataṃ jive apaśyam udayavyayaṃ  
ekāhaṃ jivitaṃ śreya paśyato udayavyayaṃ.

13. Ya ja vaṣa-śata jivi apaśu dhamu utamu  
muhuta jivita ṣebhu<sup>1</sup> paśatu<sup>2</sup> dhamu utamu.

Variants :

<sup>1</sup> ṣebu

<sup>2</sup> paśadu



*Cf. Dhammapada, Sahassa-v., v. 16; Udānavarga, ch. xxiv, v. 10.*

*Cf. also Mahāvastu, Sahasravarga, v. 24 :—*

Yo ca varṣaśatam jīve apaśyaṃ dharmam uttamam  
ekāhaṃ jīvitaṃ śreya paśyato dharmam uttamam.

- 14-15. Ya ja vaṣa-śata jatu<sup>1</sup> agi pariyare<sup>2</sup> vane  
chirena sapi<sup>3</sup>-telena diva-ratra atadrito<sup>4</sup>.  
Eka ji bhavitatmana muhuta viva pu'a'e  
sameva<sup>5</sup> puyana ṣebha ya ji vaṣa-śata hotu<sup>6</sup>.

*Variante :*

- |                     |                       |                    |                       |
|---------------------|-----------------------|--------------------|-----------------------|
| <sup>1</sup> jadu   | <sup>2</sup> pariyara | <sup>3</sup> sapi- | <sup>4</sup> atadrito |
| <sup>5</sup> zameva | <sup>6</sup> bodu     |                    |                       |

*Cf. Dhammapada, Sahassa-v., v. 8; Udānavarga, ch. xxiv, v. 17.*

*Cf. also Mahāvastu, Sahasravarga, vv. 15-16 :—*

Yo ca varṣaśatam jīve agniparicatam caret  
patrāhāro chavāvāsī karonto vividham tapam,  
yo caikam bhāvitātmānam muhūrtam api pūjayed  
sā ekapūjakaḥ śreya na ca varṣaśatam hutam.

16. Ya keja yaṭha va hotu va loke  
savachara ya'e'a puṇapekbo  
sarva vi ta na ca'u-bhakameti<sup>1</sup>  
abhivadaṇa uju-kateṣu<sup>2</sup> ṣiho<sup>3</sup>.

*Variante :*

- |                   |                      |                   |
|-------------------|----------------------|-------------------|
| <sup>1</sup> -edi | <sup>2</sup> -kadeṣu | <sup>3</sup> ṣeho |
|-------------------|----------------------|-------------------|

*Cf. Dhammapada, Sahassa-v., v. 9. Cf. Fa-kheu-pi-u, sec. xvi, p. 108;  
Udānavarga, ch. xxiv, v. 34.*

*Cf. Mahāvastu, Sahasravarga, v. 17 :—*

Yat kimpid iṣṭam ca hutam ca loke  
samvatsaram ya'ti puṇyaprekṣo,  
sarvam pi tam na caturbhāgam eti,  
abhivādanam ujjagateṣu śreyam.

17. Abhivadaṇa-śilisa<sup>1</sup> nica vridhāvayariṇo  
catvari tasa<sup>2</sup> vardhati<sup>3</sup> : ayo kirta suha bala.

*Variante :*

- |                      |                   |                       |
|----------------------|-------------------|-----------------------|
| <sup>1</sup> -śilisa | <sup>2</sup> tasa | <sup>3</sup> vardhati |
|----------------------|-------------------|-----------------------|

*Cf. Dhammapada, Sahassa-v., v. 10.*

*Cf. Manu, II, 121 (quoted by Fausbøll) :—*

Abhivādanaśilasya nityam vṛddhopasevinah  
catvāri tasya vṛddhante : āyur vidyā yaśo balam,





## VIII SUTTANIPĀṬA

### 1. PABBAJJĀ-SUTTA

1. Pabbajjaṃ kittayissāmi, yathā pabbaji Cakkhumā,  
yathā vīmaṃsamāno so pabbajjaṃ samarocayi.
2. "Sambādho 'yaṃ gharāvāso rajassāyatanam' iti,  
"abbhokāso ca pabbajjā" iti disvāna pabbaji.
3. Pabbajitvāna kāyena pāpakammaṃ vivajjayi,  
vacīduccaritaṃ hitvā ājivam parisodhayi.
4. Agamā Rājagahaṃ Buddho Magadhānaṃ Giribbajam,  
piṇḍāya abhihāresi ākiṇṇavaralakkaṇo.
5. Tam-addasā<sup>1</sup> Bimbisāro pāsādasmiṃ patitṭhito,  
disvā lakkhaṇasampannaṃ imam-atthaṃ abhāsa<sup>2</sup>ha :
6. "Imaṃ bhonto nisāmetha : abhirūpo brāhṃ sūci  
caraṇena c' eva sampanno, yugamattaṃ-ca pekkhati,
7. Okkhittacakkhu satimā, nāyaṃ nīcakulā-m iva,  
rājadūtā vidbhāvantu, kuhiṃ bhikkhu gamissati ?"
8. Te pesitā rājadūtā piṭṭhito anubandhisuṃ<sup>3</sup> :  
"kuhiṃ gamissati bhikkhu, katthavāso bhavissati ?"
9. Sapaḍānaṃ-caramāno guttadvāro susamvuto  
khippaṃ pattaṃ apūresi sampajāno patissato.
10. Sa piṇḍacāraṃ caritvā nikkhamma nagarā muni  
Paṇḍavam abhihāresi, etthavāso bhavissati.
11. Disvāna vās'ūpagataṃ tato dūtā upāvisuṃ<sup>4</sup>,  
eko ca dūto āgantvā rājino paṭivedayi :—
12. "Esa bhikkhu, mahārāja, Paṇḍavassa puratthato<sup>4</sup>  
nisinno vyaggh'usabho va sīho va girigabbhare."
13. Sutvāna dūtavacanam bhaddayānena khattiyo  
taramānarūpo niyyāsi yena Paṇḍavapabbato.
14. Sa yānabhūmiṃ yāyitvā yānā oruḥha khaṭṭiyo  
pattiko upasatpkamma āsajja nam upāvisi.

<sup>1</sup> Variant : addasa.

<sup>3</sup> Variant : upāvisu.

<sup>2</sup> Variant : anubandhisu.

<sup>4</sup> Variant : purakkhato.



15. Nisajja rājā sammōdi katham sārāṇiyam tato,  
katham so vītisāretvā imam-attham abhāsatha :
16. "Yuvā ca daharo cāsi paṭham'uppattiko susu  
vaṇṇārohena sampanno jātimā viya khattiyo
17. Sobhayanto anik'aggam nāgasamghapurakkhato,  
dadāmi bhoge, bhujjassu, jātiñ-c' akkhāhi pucchito."
18. "Ujum janapado, rāja', Himavantassa passato  
dhana-viriyena sampanno Kosalesu nīketino.
19. Ādiccā<sup>2</sup> nāma gottena, Sākiyā nāma jātiyā,  
tamhā kulā pabbajito 'mhi, rāja, na kāme abhipatthayam.
20. Kāmesvādīnavam disvā nekkhammam datṭhu khemato  
padhānāya gamissāmi, ettha me rañja'ti mano"-ti.

## 2. PADHĀNA-SUTTA

1. Tam [mam] padhānapahit'attam nadim Nerañjaram-pati  
viparakkamma jhāyantam yogakkhemassa pattiya
2. Namuci karuṇam vācam bhāsamāno upāgami :  
"Kiso tvam-asi dubbanno, santike maraṇan-tava.
3. Sahassabhāgo maraṇassa, ekamso tava jīvitam,  
jīva, bho, jīvitam seyyo, jīvam puññāni kāhasi.
4. Carato ca te brahmacariyam aggihuttañ-ca jūhato  
pahūtam ciyate puññam, kiṃ padhānena kāhasi ?
5. Duggo maggo padhānāya dukkaro durabhisambhavo",—  
imā gāthā bhaṇam Māro aṭṭhā Buddhassa santike.
6. Tam tathāvādinam Māram Bhagavā etad-abravi :  
"Pamattabandhu pāpima, ken' atthena<sup>2</sup> idhāgato ?
7. Aṇumattena pi puññena attho mayham na vijjati,  
yesañ-ca attho puññanam, te Māro vattum-arahati.
8. Atthi saddhā, tato viriyam, paññā ca mama vijjati,  
evam-mam pahit'attam-pi kiṃ jīvam anupucchasi ?
9. Nadīnam-api sotāni ayam vāto visosaye,  
kiñ-ca me pahit'atassa lohitaṃ n' ūpasussaye ?

<sup>1</sup> Variant : rājā, and below.

<sup>2</sup> Variant : Ādicco.

<sup>3</sup> Variants : ken' atthena; sen' atthena (= attano atthena—CJ).





10. Lohite sussesamānamhi, pittaṃ semhañ-ca sussesati,  
maṃsesu khīyamānesu, bhiyyo cittaṃ pasīdati,  
bhiyyo sati ca paññā ca samādhī mama tiṭṭhati.
11. Tassa m' evaṃ viharato pattass' uttama-vedanaṃ  
kāme<sup>1</sup> nāpekkhate cittaṃ, passa sattassa suddhaṃ.
12. Kāmā te paṭhamā senā, dutiyā aratī vuccati,  
tatiyā khuppiṇā te, catutthī taṇhā pavuccati.
13. Pañcamī thīna-middhaṃ-te, chaṭṭhā bhīrū pavuccati,  
sattamī vicikicchā te, makkho thambho te aṭṭhamo.
14. Lābho siloko sakkāro micchā-laddho ca yo yaso,  
yo c' attānaṃ samukkaṃse pare ca avajānati<sup>2</sup>,—
15. Esā, Namuci, te senā Kaṇhasa' ābhīppahāraṇī,  
na naṃ a-sūro jīnāti, jetvā ca labhate sukhaṃ.
16. Esa muñjaṃ parihare, dhi-r-atthu idha jīvitaṃ,  
saṅgāme me mataṃ seyyo yañ-ce jīve parājito.
17. Pagāḷhā ettha [na] dissanti eke samaṇa-brāhmaṇā,  
tañ-ca maggaṃ na jānanti yena gacchanti subbatā.
18. Samantā dhajiniṃ disvā yuttaṃ Māraṃ savāhanaṃ  
yuddhāya paccuggacchāmi, mā maṃ thānā acāvayi.
19. Yaṃ-te taṃ na-ppasahati senaṃ loko sadevako,  
taṃ-te paññāya bhañjāmi āmaṃ pattaṃ va amhaṇā<sup>3</sup>.
20. Vasiṃ karitvā<sup>4</sup> samkappaṃ satiñ-ca su-ppatitṭhitaṃ  
raṭṭhā raṭṭhaṃ vicarissaṃ sāvake vinayaṃ puthu.
21. Te appamattā pahit'attā mama sāsana-kārakā  
akāmassa<sup>5</sup> te gamissanti, yattha gantvā na socare."
22. "Satta vassāni Bhagavantam anubandhiṃ padā padam,  
otāraṃ nādhigacchissaṃ Sambuddhassa satimato.
23. Medavaṇṇaṃ va pāsāṇaṃ vāyaso anupariyagā :  
'ap' ettha muduṃ vindaṃ, api assādanā siyā'.
24. Aladdhā tattha assādaṃ vāyas' etto apakkami,  
kāko va selam-āsajja nibbijjāpema Gotamaṃ."
25. Tassa sokaparetassa viṇā kacchā abhassatha,  
tato so dummano yakkho tatth' ev' antaradhāyathā-ti.

<sup>1</sup> Variant : kāmesu.

<sup>2</sup> Variant : asmanā (= pāsāṇa — C.).

<sup>3</sup> Variant : akāma.

<sup>4</sup> Variant : jānāti.

<sup>5</sup> Variant : kateṇa.



## 3. METTA-SUTTA

1. Karaṇīyam-atthakusalena  
yam, taṃ santam padam abhisamecca,  
sakko ujū ca sūjū ca  
suvaco c'assa mudu anatimānī,
2. santussako ca subhāro ca  
appakicco ca sallahukavutti  
santindriyo ca nīpako ca  
appagabbho kulesu ananugiddho,
3. na ca khuddam samācare kiñci,  
yena viññū pare upavadeyyum,—  
“Sukhino vā khemino hontu,  
sabbe sattā bhavantu sukhit'attā.
4. Ye keci paṇabhūt' attbi,  
tasā vā thāvarā vā anavasesā,  
dīghā vā ye mahantā vā,  
majjhimā rassak'āṇuka-thūlā,
5. diṭṭhā vā ye vā adiṭṭhā,  
ye ca dūre vasanti avidūre,  
bhūtā vā sambhavesī vā,—  
sabbe sattā bhavantu sukhit'attā.”
6. Na paro param nikubbetha,  
nātimaññetha katthaci naṃ kañci,  
vyārosanā paṭighasaññā  
nāñña-m-aññassa dukkham-iccheyya.
7. Mātā yathā niyaṃ puttam  
āyusā ekaputtam-anurakkhe,  
evam-pi sabbabhūtesu  
mānasam bhāvaye aparimāṇam.
8. Mettañ-ca sabbalokasmiṃ  
mānasam bhāvaye aparimāṇam  
uddham adho ca tiriyañ-ca  
asambādham averam asapattam.
9. Tiṭṭham caram nisinno vā  
sayāno vā yāvat' assa vigatamiddho,  
etaṃ satim adhiṭṭheyya,—  
brahmam-etaṃ vihāram idha-m-āhu.





10. Dīṭṭhiñ-ca anupagamma,  
sīlavā dassanena sampanno,  
kāmesu vineyya gedham,  
na hi jātu gabbhaseyyam puna-r-eti-ti.

## 4. DHAMMIKA-SUTTA

(Abridged)

[Evam-me sutaṃ: Kham samayaṃ Bhagavā Sāvattihyaṃ viharatī Jetavane Anāthap.udi-kassa Ārāme. Atha kho Dhammiko upāsako pañcabi upāsakasatehi saddhīm yena Bhagavā ten' upasaṅkami, upasaṅkamitvā Bhagavantam abhivādetvā ekam-antam nisīdi. Ekam-antam nisīno kho Dhammiko upāsako Bhagavantam gāthāhi ajjhabhāsi:]

1. "Pucchāmi taṃ, Gotama bhūripaṇṇā :  
kathamkaro sāvako sādhu hoti,  
yo vā agārā anagāram-eti  
agārino vā pan' upāsakāse.
2. Tuvañ-hi lokassa sadevakassa  
gatim pajānāsi parāyanañ-ca ;  
na c' atthi' tulyo nipuṇ'atthadassī,  
tuvañ-hi Buddhāṃ pavaram vadanti.
3. Ye kec' ime titthiyā vādasīlā,  
ājīvikā vā yadi vā nigantṭhā,  
paṇṇāya taṃ nātitaranti sabbe  
tṭhito vajantaṃ viya sīghagāmiṃ.
4. Ye kec' ime brāhmaṇā vādasīlā,  
vuddhā cāpi brāhmaṇā santi keci,  
sabbe tayi atthabaddhā bhavanti,  
ye vā pi c' aññe vādino maññamānā.
5. Ayañ-hi dhammo nipuṇo sukho ca,  
yo 'yaṃ tayā Bhagavā su-ppavutto,  
tam-eva sabbe sussūsamānā,  
tvaṃ no vada pucchito, Buddhasettṭha."
6. "Sutaṃ me, bhikkhavo, sāvayāmi vo  
dhammaṃ dhutaṃ, tañ-ca dharātha sabbe  
iriyāpathaṃ pabbajit'ānulomikaṃ  
sevetha naṃ atthadassī mutimā<sup>2</sup> :

<sup>1</sup> Variant : t' atthi (te = tayā — C.).

<sup>2</sup> Variant : mutimā.



7. Na ve vikāle vicareyya bhikkhu,  
gāmañ-ca piṇḍāya careyya kāle,  
akālacāriṇ hi saṇanti saṅgā ;  
tasmā vikāle na caranti buddhā.
8. Rūpā ca saddā ca rasā ca gandhā  
phassā ca ye sammadayanti satte,  
etesu dhammesu vineyya chandaṃ  
kālena so pāvise<sup>1</sup> pātarāsaṃ.
9. Piṇḍañ-ca bhikkhu samayena laddhā  
eko paṭikkamma raho nisīde,  
ajjhatacintī, na mano bahiddhā,  
nicchāraye saṅgahit'attabhāvo.
10. Sace pi so sallape sāvakena  
aññena vā kenaci bhikkhunā vā,  
dhammaṃ pañitaṃ tam-udāhareyya,  
na pesuṇaṃ no pi par'ūpavādaṃ.
11. Vādañ hi eke paṭiseniyanti,  
na te pasamsāma parittapaññe,  
tato tato ne pasajanti saṅgā,  
cittañ-hi te tattva gamenti dūre.
12. Piṇḍaṃ vihāraṃ sayan'āsanañ-ca  
āpañ-ca saṃghāṭiraj'ūpavāhanaṃ  
sutvāna dhammaṃ Sugatena desitaṃ  
saṃkhāya seve varapañña-sāvako.
13. Tasmā hi piṇḍe sayan'āsane ca  
āpe ca saṃghāṭiraj'ūpavāhane,—  
etesu dhammesu anūpalitto  
bhikkhu yathā pokkhare vāribindu.
14. Gabaṭṭhavattaṃ pana vo vadāmi,  
yathākaro sāvako sādhu hoti,  
na hi<sup>2</sup> eso labbhā sapariggahena  
phassetuṃ yo kevalo bhikkhudhammo.
15. Pāṇaṃ na hāne<sup>2</sup>, na ca ghātayeyya,  
na cānujaññā hanataṃ<sup>3</sup> paresaṃ,—  
sabbesu bhūtesu niddhāya daṇḍaṃ,  
ye thāvarā ye ca tasanti loka.





16. Tato adinnam parivajjayeyya  
kiñci kvaci sāvako bujjhamāno,  
na hāraye, haratam nānujaññā,—  
sabbam adinnam parivajjayeyya.
17. Abrahmacariyam parivajjayeyya  
aṅgārakāsum jalitam va viññū,  
asambhūyanto pana brahmacariyam  
parassa dāram nātikkameyya.
18. Sabhaggato vā parisaggato vā  
ekassa v'eko na musā bhaṇeyya,  
na bhāṇaye', bhaṇatam nānujaññā,—  
sabbam abhūtam parivajjayeyya.
19. Majjañ-ca pānam na samācareyya,  
dhammam imam rocaye yo gahaṭṭho,  
na pāyaye, pipatam<sup>2</sup> nānujaññā  
“ummādanam-tam”<sup>3</sup> iti nam veditvā.
20. Madā hi pāpāni karonti bālā,  
kārenti c' aññe pi jane pamatte,  
etam apuññ'āyatanaṃ vivajjaye  
ummādanam mohanam bālakantam.
21. Pānam na hāne, na cādinnam-ādiye,  
musā na bhāse, na ca majjapo siyā,  
abrahmacariyā virameyya methunā,  
rattim na bhuñjeyya vikālabhojanam.
22. Mālam na dhāraye<sup>4</sup>, na ca gandham-ācare,  
mañce chamāyam va<sup>4</sup> sayetha santhate,  
etañ-hi aṭṭhaṅgikam-āh' uposatham,  
Buddhena dukkh'antagunā pakāsitam.
23. Tato ca pakkhass' upavass' uposatham  
cātuddasim pañcadasin-ca aṭṭhamim  
pāṭihāriya-pakkhañ-ca pasannamānaso  
aṭṭhaṅg' upetam susamattarūpam.
24. Tato ca pāto upavutth' uposatho  
annena pānena ca bhikkhusamgham  
pasannacitto anumodamāno  
yathāraham samvibhajetha viññū.

Variant : bhāsaye.

<sup>2</sup> Variants : pipatam ; pibatam.

Variant : dhāre.

<sup>4</sup> Variant : ca.



25. Dhammena mātāpitaro bhareyya,  
payojaye dhammikaṃ so vaṇijjaṃ,  
etaṃ gihi vattayaṃ appamatto  
Sayampabhe nāma upeti deve''-ti.

## 5. DHANIYA-SUTTA

1. "Pakk'odano duddhakhīro 'ham-asmi",—iti Dhaniyo gop,  
"anutīre Mahiyā samānavāso,  
channā kuṭi, āhito 'gini,—  
atha ce patthayaśi, pavassa, deva."
2. "Akkodhano vigatakhīlo 'ham-asmi",—iti Bhagavā,  
"anutīre Mahiy' ekarattivāso,  
vivaṭā kuṭi, nibbuto 'gini,—  
atha ce patthayaśi, pavassa, deva."
3. "Andhaka-makasā na vijjare",—iti Dhaniyo gopo,  
"kacche rūḷhatīṇe caranti gāvo,  
vuṭṭhim-pi saheyyum-āgataṃ,—  
atha ce patthayaśi, pavassa, deva."
4. "Baddhā hi bhisī susamkhatā",—iti Bhagavā,  
"tiṇṇo pāragato vineyya oghaṃ,  
attho bhisiyā na vijjati,—  
atha ce patthayaśi, pavassa, deva."
5. "Gopī mama assavā alolā",—iti Dhaniyo gopo,  
"dīgharattaṃ sampvāsiyā manāpā,  
tassā na suṇāmi kiñci pāpaṃ,—  
atha ce patthayaśi, pavassa, deva."
6. "Cittaṃ mama assavaṃ vimuttaṃ",—iti Bhagavā,  
"dīgharattaṃ paribhāvitaṃ sudantaṃ,  
pāpaṃ paṇi me na vijjati,—  
atha ce patthayaśi, pavassa, deva."
7. "Attavetanabhato 'ham-asmi",—iti Dhaniyo gopo,  
"puttā ca me samāniyā arogā,  
tesaṃ na suṇāmi kiñci pāpaṃ,—  
atha ce patthayaśi, pavassa, deva."
8. "Nāhaṃ bhatako 'smi kassaci",—iti Bhagavā,  
"nibbiṭṭhena carāmi sabbaloke,





- attho bhatiyā na vijjati,—  
atha ce patthayasī, pavassa, deva."
9. "Atthi vasā, atthi dhenupā",—iti Dhaniyo gopo,  
"godharaṇiyo paveniyo pi atthi,  
usabho pi gavampati ca atthi,—  
atha ce patthayasī, pavassa, deva."
10. "N'atthi vasā, n'atthi dhenupā",—iti Bhagavā,  
"godharaṇiyo paveniyo pi n'atthi,  
usabho pi gavampat'idha n'atthi,—  
atha ce patthayasī, pavassa, deva."
11. "Khilā nikhātā asampavedhī",—iti Dhaniyo gopo,  
"dāmā muñjamayā navā sasanthānā,  
na hi sakkhinti dhenupā pi chettum,—  
atha ce patthayasī, pavassa, deva."
12. "Usabho-r-iva chetva<sup>1</sup> bandhanāni",—iti Bhagavā,  
"nāgo pūtilataṃ va dālayitvā  
nāhaṃ puna upessaṃ gabbhaseyyaṃ,—  
atha ce patthayasī, pavassa, deva."
13. Ninnāṇ-ca thalaṇ-ca pūrayanto  
mahāmegho pāvassi tāvad-eva.  
Sutvā devassa vassato  
imam-atthaṃ Dhaniyo abhāsatha .
14. "Lābhā vata no anappakā,  
ye mayam Bhagavantaṃ adāsāma.  
Saraṇam taṃ opena, Cakkhuma,  
satthā no hohi tuvaṃ, mahāmuni.
15. Gopī ca ahaṇ-ca assavā  
brahmacariyaṃ Sugate carāmasa,  
jātimaraṇassa pāragā  
dukkhassa' antakarā bhavāmase."
16. "Nandati puttehi puttima",—iti Māro pāpinā,  
"gomiko gohi tath'eva nandati,  
upadhī hi narassa nandanā,  
na hi so nandati yo nirūpadhī."
17. "Socati puttehi puttima",—iti Bhagavā,  
"gomiko gohi tath'eva socati,  
upadhī hi narassa socanā,  
na hi so socati yo nirūpadhī"-ti.

<sup>1</sup> Variant : chetvā.





## 6. DVAYATĀNUPASSANĀ

[ Yam, bhikkhave, sadevakassa lokassa samūrahassa sassamaṇa-brāhmaṇiṇiṃ paṇḍitāya sadeva-manussaṃ 'idaṃ saccaṃ'-ti upaniṇṇāyitaṃ, tadam-ariyānaṃ 'etaṃ musā'-ti yathābhūtaṃ samma-ppaṇḍāya suddiṭṭhaṃ—ayam-ekānupassanā. Yam, bhikkhave, sadevakassa .... pe .... sadevamanussaṃ 'idaṃ musā'-ti upaniṇṇāyitaṃ, tadam-ariyānaṃ 'etaṃ saccaṃ'-ti yathābhūtaṃ samma-ppaṇḍāya suddiṭṭhaṃ—ayam dvayānupassanā. Evaṃ sammā-dvayānupassino kho, bhikkhave, bhikkhuno appamattassa ātāpino pahit'atissa viharato dvinnam phalaṇam aññataram phalaṃ paṭikkamkam : diṭṭhe va dhamme aññā, sati vā upādisse anāgāmitā-ti. Idam-avoca Bhagavā, idaṃ vatvā Sugato athāparam etad-avoca Satthā : ]

1. Anattani attamānaṃ passa lokaṃ sadevakaṃ  
niviṭṭhaṃ nāma-rūpasmiṃ, 'idaṃ saccaṃ'-ti maññati.
2. Yena yena hi maññanti, tato taṃ hoti aññathā,  
tañ-hi tassa musā hoti, mosadhammaṃ hi ittaraṃ.
3. Amosadhammaṃ nibbānaṃ, tad-ariyā saccaṃ vidū,  
te ve saccābhisamayā nicchātā parinibbutā-ti.
4. Rūpā saddā rasā gandhā phassā dhammā ca kevalā  
iṭṭhā kantā manāpā ca, yāvat' 'atthi'-ti vuccati,
5. Sadevakassa lokaṃ ete vo sukhasammatā,  
yattha c' ete nirujjhanti, taṃ nesaṃ dukkhasammatam.
6. 'Sukhaṇ'-ti diṭṭham-ariyehi sakkāyass' uparodhanaṃ,  
paccanikaṃ idaṃ hoti<sup>1</sup> sabbalokaṇa passatam<sup>2</sup>.
7. Yam pare sukhato āhu, tad-ariyā āhu dukkhato,  
yam pare dukkhato āhu, tad-ariyā sukhato vidū,—  
passa dhammaṃ durājanaṃ, sampamūḷh' ettha aviddasū.
8. Nivutānaṃ tamo hoti, andhakāro apassatam,  
satañ-ca vivaṭam hoti āloko passatam iva,  
santike na vijānanti magā dhammass' akovidā.
9. Bhavarāgaparetehi bhavasotānusārihi  
Māradheyyānupannehi nāyaṃ dhammo susambudho<sup>3</sup>.
10. Ko nu aññatra-m-ariyehi padaṃ sambuddhum-arohati,  
yam padaṃ samma-d-aññāya parinibbanti anāsavā-ti ?

<sup>1</sup> (=paṭilomaṃ idaṃ dassanaṃ hoti — C.).

<sup>2</sup> (=passantānaṃ, paṇḍitānaṃ-ti vuttaṃ hoti — C.).

<sup>3</sup> Variant : *susambuddho*.





## 7. RATANATTAYA

1. Yam kiñci vittam idha vā huram vā,  
saggesu vā yam ratanam paṇitam,  
na no samam atthi Tathāgatena,—  
idam-pi Buddhē ratanam paṇitam,  
etena saccena suvatthi hotu.
2. Khayam virāgam amatam paṇitam  
yad-ajjhagā Sakyamuni<sup>1</sup> samāhito,  
na tena dhammena sam' atthi kiñci,—  
idam-pi Dhamme ratanam paṇitam,  
etena saccena suvatthi hotu.
3. Yam buddhasett̐ho parivaṇṇayī<sup>2</sup> sucim  
samādhim-ānantarikañ-ñam-āhu,  
samādhinā tena samo na vijjati,—  
idam-pi Dhamme ratanam paṇitam,  
etena saccena suvatthi hotu.
4. Ye puggalā at̐tha satam-pasatthā,  
cattāri etāni yugāni honti,  
te dakkhiṇeyyā Sugatassa sāvakā,  
etesu dinnāni mahapphalāni,—  
idam-pi Saṃghe ratanam paṇitam,  
etena saccena suvatthi hotu.
5. Ye su-ppayuttā manasā dalhena  
nikkāmino Gotama-sāsanaṃhi,  
te pattipattā amatam vigayha  
laddhā mudhā nibbutim bhujjamānā,—  
idam-pi Saṃghe ratanam paṇitam,  
etena saccena suvatthi hotu.
6. Yath' indakhilo paṭhavim sito siyā  
catubbhi vātehi asampakampiyo,  
tathūpamam sappurisaṃ vadāmi  
yo ariyasaccāni avecca passati,—  
idam-pi Saṃghe ratanam paṇitam,  
etena saccena suvatthi hotu.

<sup>1</sup> Variant : -muni.<sup>2</sup> Variant : -raṇṇayī.



7. Ye ariyasaccāni vibhāvayanti  
gambhīrapaññena sudesitāni  
kiñcāpi te honti bhusa-ppamattā,  
na te bhavaṃ aṭṭhamam-ādiyanti,—  
idam-pi Saṃghe ratanaṃ paṇītaṃ,  
etena saccena suvatthi hotu.
8. Sahā v'assa dassanasampadāya  
tayas-su dhammā jahitā bhavanti :  
sakkāyadiṭṭhi vicikicchitañ-ca  
sīlabbatam vā pi yad-aṭṭhi kiñci,  
catūh' apāyehi ca vippamutto  
cha cābhiṭṭhānāni abhabbo kātum,—  
idam-pi Saṃghe ratanaṃ paṇītaṃ,  
etena saccena suvatthi hotu.
9. Kiñcāpi so kammaṃ karoti pāpakaṃ  
kāyena vācā uda cetasā vā,  
abhabbo so tassa paṭicchadāya,  
abhabbatā diṭṭhapadassa vuttā,—  
idam-pi Saṃghe ratanaṃ paṇītaṃ,  
etena saccena suvatthi hotu.
10. Vana-ppagumbe yathā phussitagge  
gimhāna-māse paṭhamasmiṃ gimhe,  
tathūpamaṃ dhammavaraṃ adesayi  
nibbānagāmiṃ paramaṃ hitāya,—  
idam-pi Buddhē ratanaṃ paṇītaṃ,  
etena saccena suvatthi hotu.
11. Varo varaññū varado varāharo  
anuttaro dhammavaraṃ adesayi,—  
idam-pi Buddhē ratanaṃ paṇītaṃ,  
etena saccena suvatthi hotu.
12. Khīṇaṃ purāṇaṃ, navaṃ n'atthi sambhavaṃ,  
virattacittā āyatike bhava-smiṃ  
te khīṇabijā avirūḥhichandā  
nibbanti dhīrā yathāyaṃ padīpo,—  
idam-pi Saṃghe ratanaṃ paṇītaṃ,  
etena saccena suvatthi hotu.





## 8. KĀMA-SUTTA

1. Kāmaṃ kāmayamānassa tassa ce tam samijjhati,  
addhā pīṭimano hoti laddhā macco yad-icchati.
2. Tassa ce kāmayamānassa<sup>1</sup> chandajātassa jantuno  
te kāmā parihāyanti, sallaviddho va ruppati.
3. Yo kāme parivajjeti sappass<sup>2</sup> eva padā siro,  
so<sup>3</sup> maṃ visattikaṃ loka sato samativattati.
4. Khettaṃ vatthun<sup>4</sup> hiraññaṃ vā gavāssaṃ<sup>5</sup> dāsa-porisaṃ,<sup>6</sup>  
thiyo bandhū puthū kāme yo naro anugijjhati,
5. Abalā [va] naṃ baliyanti, maddante naṃ parissayā,  
tato naṃ dukkham-anveti nāvaṃ bhinnam-iv<sup>7</sup> odakaṃ.
6. Tasmā jantu sadā sato kāmāni parivajjaye,  
te pahāya tare oghaṃ nāvaṃ siñcitra<sup>8</sup> pāragū-ti.

## 9. SALLA-SUTTA

1. Animittaṃ-anaññātaṃ maccānaṃ idha jīvitaṃ  
kasirañ-ca parittañ-ca, tañ-ca dukkheṇa saññūtaṃ.
2. Na hi so upakkamo althi, yena jātā na miyyare.  
jaraṃ-pi patvā maraṇaṃ, evaṃdhammā hi pāṇino.
3. Phalānaṃ iva pakkānaṃ pāto papatānā<sup>1</sup> bhayaṃ,  
evaṃ jātānaṃ maccānaṃ niccaṃ maraṇato bhayaṃ.
4. Yathā pi kumbhakārassa katā mattikabhājanā  
sabbe bhedanapariyantā, evaṃ maccāna-jīvitaṃ.
5. Daharā ca mahantā ca ye bālā ye ca paṇḍitā  
sabbe maccuvasaṃ yanti, sabbe maccuparāyanā.
6. Tesāṃ maccuparetānaṃ gacchataṃ paralok'-ito<sup>2</sup>  
na pitā tāyate puttā, ñātī vā pana ñātike.
7. Pekkhataṃ yeva ñātīnaṃ passa lālapataṃ puthu  
ekam-eko va<sup>3</sup> maccānaṃ go vajjho<sup>4</sup> viya niyyati.
8. Evam-abbhāhato loka maccunā ca jarāya ca,—  
tasmā dhīrā na socanti viditvā lokapariyāyaṃ.

<sup>1</sup> Variant : kāmayānassa.<sup>2</sup> Variant : siñcitra.<sup>3</sup> Variant : ca.<sup>4</sup> Variant : gavassaṃ.<sup>5</sup> Variant : patanato.<sup>6</sup> Variants : vaccho, vojo.<sup>7</sup> Variant : -purisaṃ.<sup>8</sup> Variant : paratekale.





9. Yassa maggaṃ na jānāsi āgatassa gatassa vā,  
ubho ante asampassaṃ nīrattham paridevasi.
10. Paridevayamāno ce kañcid attham udabbahe  
sammūlho himsam-attānaṃ, kayirā<sup>1</sup> c' enam vicakkhaṇo.
11. Na hi ruṇṇena sokena santiṃ pappoti cetaso,  
bhiyy' ass' uppajjate dukkhaṃ, sarīraṃ upahaññati,
12. Kiso vivaṇṇo bhavati himsam-attānaṃ-attanaṃ :  
na tena petā pārenti, nīratthā paridevaṇā.
13. Sokam-appajahaṃ jantu bhiyyo dukkhaṃ nigacchati,  
anutthunanto kālakatam sokassa vasam-anvagū.
14. Aññe pi passa gaminē yathākatam'ūpage nare  
maccuno vasam-āgamma phandante v' idha<sup>2</sup> pāṇine.
15. Yena yena hi maññanti, tato taṃ hoti aññathā,—  
etādiso vinābhāvo, passa lokassa pariyāyaṃ :
16. Api ce vassasataṃ jīve bhiyyo vā pana mānavo,  
ñātisaṃghā vinā hoti, jahāti idha jīvitam.
17. Tasmā arahato sutvā vineyya paridevitaṃ  
petam kālakatam disvā 'na so labbhā mayā' iti.
18. Yathā saraṇam-ādittaṃ vāriṇā parinibbāye,  
evam pi dhīro sappañño paṇḍito kusalo naro  
khippaṃ uppatitaṃ sokam vāto tūlam va dhamma<sup>3</sup>ye.
19. Paridevaṇi pajappañ-ca domanassañ-ca attano,  
attano sukham-esāno, abbahe<sup>3</sup> sallam-attano.
20. Abbūlhasallo asito santiṃ pappuyya cetaso,  
sabbasokam atikkanto asoko hoti nibbuto-ti.

#### 10. SUBHĀSITĀ VĀCĀ

1. Tam-eva vācam bhāseyya, yāy'attānaṃ na tāpaye,  
pare ca na vihiṃseyya, sā ve vācā subhāsītā.
2. Piyavācam-eva bhāseyya, yā vacā patinanditā,  
yaṃ anādāya pāpāni paresaṃ bhāsate piyaṃ.
3. Saccam ve amatā vācā, esa dhammo sanantano,  
sacce atthe ca dhamme ca, āhu, santo patitṭhitā.
4. Yaṃ Buddho bhāsati vācam khemaṃ nibbānapattiyā  
dukkhass' antakiriyyāya, sā ve vācānam-uttamā-ti.

<sup>1</sup> Variant : kariyā.

<sup>2</sup> Variant : c' idha.

<sup>3</sup> Variant : abbuke.





## IX SAMYUTTAKA

### 1. ACCENTI

1. Accenti kâlâ tarayanti rattiyô,  
vayogunâ anupubbam jahanti ;  
etaṃ bhayaṃ maraṇe pekkhamāno  
puññāni kayirātha sukhāvahāni.
2. Accenti kâlâ tarayanti rattiyô,  
vayogunâ anupubbam jahanti ;  
etaṃ bhayaṃ maraṇe pekkhamāno  
lokāmisam pajahe santi pekkho.

### 2. KUṬIKĀ

1. Kacci te kuṭikā n' atthi, kacci n' atthi kulāvakā,  
kacci santānakā n' atthi, kacci mutto 'si bandhanā ?
2. Taggha me kuṭikā n' atthi, taggha n' atthi kulāvakā,  
taggha santānakā n' atthi, taggha mutto 'mhi bandhanā.
3. Kin-tāhaṃ kuṭikaṃ brūmi, kin-te brūmi kulāvakaṃ,  
kin-te santānakaṃ brūmi, kin-tāhaṃ brūmi bandhanaṃ ?
4. Mātaraṃ kuṭikaṃ brūsi, bhariyaṃ brūsi kulāvakaṃ,  
putte santānake brūsi, taṇhaṃ me brūsi bandhanaṃ.
5. Sāhu te kuṭikā n' atthi, sāhu n' atthi kulāvakā,  
sāhu santānakā n' atthi, sāhu mutto 'si bandhanā.

### 3. PAJJOTĀ

1. Kati lokasmim pajjotā, yehi loko pakāsati,  
bhavantaṃ puṭṭhura āgamma, kathaṃ jānema taṃ mayan-ti ?
2. Cattāro loka pajjotā, pañcam' ettha na vijjati,  
divā tapati ādicce, rattim-ābhāti caudimā,  
atha aggi divārattim tattha tattha pabhūsatī,  
Sambuddho tapataṃ seṭṭho, esā ābhā anuttarā-ti.



## 4. SARĀ

1. Kuto sarā nivattanti, kattha vaṭṭaṃ na vaṭṭati,  
kattha nāmañ-ca rūpañ-ca asesam uparujjhati-ti ?
2. Yattha āpo ca paṭhavi tejo vāyo na gādhati,  
ato sarā nivattanti ettha vaṭṭaṃ na vaṭṭati,  
ettha nāmañ-ca rūpañ-ca asesam uparujjhati-ti.

## 5. INDAKA

1. 'Rūpaṃ na jīvan'-ti vadanti buddhā,  
kathaṃ nvayaṃ vindat' imaṃ sarīraṃ,  
kut' assa aṭṭhiyakapiṇḍam-eti,  
kathaṃ nvayaṃ sajjati gabbharasmin-ti ?
2. Paṭhamam kalalam hoti, kalalā hoti abbudaṃ,  
abbudā jāyate pesī, pesī nibbattati ghano,  
ghanā pasākhā jāyanti kesā lomā nakhāni ca,  
yañ-c' assa bhuñjati mātā annam pānañ-ca bhojanam,  
tena so tattha yāpeti mātukucchigato naro-ti.

## 6. KASĪ

1. Kassako paṭijānāsi, na ca passāmi te kasim,  
kassako pucchito brūhi : kathaṃ jānemu taṃ kasin-ti ?
2. Saddhā bijaṃ, tapo vuṭṭhi, paññā me yuganaṅgalaṃ,  
hirī isā, mano yottaṃ, sati me phāla-pācanaṃ.
3. Kāyagutto vacīgutto, āhāre udare yato,  
saccaṃ karomi niddānaṃ, soraccaṃ me pamocanaṃ.
4. Viriyaṃ me dhuradhorayaṃ, yogakkhemādhivāhanaṃ,  
gacchatī anivattantaṃ, yattha gantvā na soṇati.
5. Evaṃ esā kasī kaṭṭhā, sā hoti amatapphalā,  
etaṃ kasim kasitvāna sabbadukkhā pamuccatī-ti.

## 7. JAṬĀ

1. Antojaṭā bahijaṭā jaṭāya jaṭitā pajā,  
taṃ taṃ, Gotama, pucchāmi : ko imaṃ vijaṭaye jaṭan-ti ?





2. Sīle patitṭhāya naro sapañño cittaṃ paññañ-ca bhāvayaṃ,  
ātāpī nipako bhikkhu so imaṃ vijaṭṭaye jaṭaṃ.
- 3-4. Yesaṃ rāgo ca doṣo ca avijjā ca virājitā  
khīṇāsavā arahanto tesaṃ vijaṭṭitā jaṭā.  
Yattha nāmañ-ca rūpañ-ca asesam-uparujjhati  
paṭighaṃ rūpasañña ca, ettha sā chijjate jaṭā-ti.

## 8. ACCHARĀ

1. Accharāgaṇasaṅghuṭṭhaṃ piṣācagaṇasevitaṃ  
vanan-taṃ mohanam nāma, kathaṃ yātrā bhavissati ?
2. Ujuko nāma so maggo, abhayā nāma sā disā,  
ratho akujano nāma dhammacakkehi samyuto.
3. Hirī tassa apālumbo, saty-assa parivāraṇaṃ,  
dhammāhaṃ sārathīṃ brūmi sammādiṭṭhi purejavaṃ.
4. Yassa etādisaṃ yānaṃ itthiyā purisassa vā  
sa ve etena yānena nibbānassa' eva santike.

## 9. BRAHMAYĀNA

1. Yassa saddhā ca pañña ca dhammā yuttā sadā dhuraṃ,  
hirī isā mano yottaṃ, satī ārakkhasārathi,
2. Ratho silaparikkhāro, jhān'akkho cakkaviriyo,  
upekkhā dhurasamādhī, anicchā parivāraṇaṃ,
3. Abyāpādo avihimsā, viveko yassa āvudhaṃ,  
titikkhā dhammasannāho, yogakkhemāya vattati,
4. Etad-attāniyaṃ bhūtaṃ brahmayānaṃ anuttaraṃ  
niyyanti dhīrā lokambā aṇña-d-atthu jayaṃ jayan-ti.

## 10. VANAROPA

1. Kesaṃ divā ca ratto ca sadā puññaṃ pavaḍḍhati,  
dhammatṭhā silasampannā ke janā saggagāmino-ti ?



- 2-3. Ārāmaropā vanaropā ye janā setukārakā,  
papañ-ca udapānañ-ca ye dadanti upassayam,  
Tesaṃ divā ca ratto ca sadā puññam pavaḍḍhati,  
dhammaṭṭhā sīlasampannā te janā saggagāmino-ti.

## 11. KAVI

1. Kim-su nidānam gāthānam, kim-su tāsam viyañjanam<sup>1</sup>,  
kim-su sannissitā gāthā, kim-su gāthānam-āsaya-ti ?  
2. Chando nidānam gāthānam, akkharā tā-am viyañjanam,  
nāma-sannissitā gāthā, kavi gāthānam-āsaya-ti.

## 12. UPACĀLĀ

1. Tāvatiṃsā ca Yāmā ca Tusitā cāpi devatā,  
Nimmānaratino devā ye devā Vasavattino,  
tadtha cittaṃ paṇidhehi, ratiṃ paccanubhossasi-ti ?  
2. Tāvatiṃsā ca Yāmā ca Tusitā cāpi devatā,  
Nimmāneratino devā ye devā Vasavattino,  
kāma-bandhanabaddhā te enti Māravaṣaṇi puna.  
3-4. Sabbo ādipito loko, sabbo loko padhūpito,  
sabbo pajjalito loko, sabbo loko pakampito ;  
Akamp taṃ acalitaṃ aputhujjanasevitaṃ,  
aguti yattha Mārassa tadtha me nirato mano-ti.

## 13. SISUPACĀLĀ

1. Kin-nu udd'essa muṇḍā-si, samaṇi viya dissasi,  
na ca rocesi pāsāṇḍam, kim-iva e-rasi momuhā-ti ?  
2. Ito bahuddhā pāsāṇḍā diṭṭhīsu paśidanti<sup>2</sup> ye<sup>3</sup>,  
na tesaṃ dhammaṃ rocemi, na te dhammassa kovidā.  
3-4. Atthi Sakyakule jāto Buddho appaṭipuggalo  
sabbāb'ibhū Māraṇudo sabbatthaṃ aparājito,  
Sabbakammakkhayaṃ patta vimutto upadhisāṅkhaye,  
so mayhaṃ Bhagavā Satthū, tassa rocemi sāsanaṃ-ti.

<sup>1</sup> Variant : viyañjanam.<sup>2</sup> Variant : samśidanti.<sup>3</sup> Variant : te.





## 14. SELA

1. Ken' idam pakatam bimbam, kvan-nu bimbassa kārako,  
kvañ-ca bimbam samuppannam, kvan nu bimbam nirujjhatī-ti ?
2. Na-y-idam attakataṃ bimbam, na-y-idam parakataṃ agham,  
hetum paṭicca sambhūtam, hetubhaṅgā nirujjhati.
- 3-4. Yathā aññataram bijam khetto vuttam virūhati  
pathavīrasañ-cāgammā sinehañ-ca tadūbhayaṃ,  
Evaṃ khandhā ca dhātuyo cha ca āyatanā ime  
hetum paṭicca sambhūtā, hetubhaṅgā nirujjhare-ti.

## 15. VAJIRĀ

1. Kenāyaṃ pakato satto, kuvaṃ' sattassa kārako,  
kuvaṃ satto samuppanno, kuvaṃ satto nirujjhatī-ti ?
2. Kin-nu 'satto' ti pacesi, Māraddiṭṭhigatam nu te ?  
suddhasañkhārapuñño 'yaṃ, na y-idha satt'ūpalabbhati.
3. Yathā hi aṅgasambhārā hoti saddo 'rattho' iti,  
evaṃ khandhesu santesu, hoti 'satto' ti sammuti.
4. Dukkham-eva hi sambhoti, dukkham tiṭṭhati veti ca,  
nāññatra dukkhā sambhoti, nāññam dukkhā nirujjhatī-ti.

## 16. PIYA

1. Attānañ-ce piyaṃ jaññā na naṃ pāpena samyuje,  
na hi taṃ sulabham hoti sukhaṃ dukkatakārīnā.
2. Antakenādbipannassa jahato mānusaṃ bhavaṃ  
kiṃ hi tassa sakam hoti, kiñ-ca ādāya gacchati,  
kiñ-c' assa anugaṃ hoti, chāyā va anapāyini ?
3. Ubho puññañ-ca pāpañ-ca yaṃ macco kurute idha  
taṃ hi tassa sakam hoti, tañ-ca ādāya gacchati,  
tañ-c' assa anugaṃ hoti, chāyā va anapāyini.
4. Tasmā kareyya kalyāṇam nīcayam samperāyikam,  
puññāni paralokasmim paṭiṭṭhā honti pāpinan-ti.

1 Variant : kcam, and below.



## 17. ĀLAVAM

1. Kīm-sū'dha vittam purisassa seṭṭham,  
kīm-su sucinṇam sukham-āvahāti,  
kīm-su have sādutaram rasānam,  
katham-jīvim jīvitam-āhu seṭṭhan-ti ?
2. Saddh'idha vittam purisassa seṭṭham,  
dhammo sucinṇo sukham-āvahāti,  
saccam have sādutaram rasānam,  
paññājīvim jīvitam-āhu seṭṭhan-ti.
3. Katham-su tarati ogham, katham-su tarati aṇṇavam,  
katham-su dukkham-acceti, katham-su parisujjhatī-ti ?
4. Saddhāya tarati ogham, appamādena aṇṇavam,  
viriyena dukkham-acceti, paññāya parisujjhatī-ti.
5. Katham-su labhate paññam, katham-su vindate dhanam,  
katham-su kittim pappoti, katham mittāni ganthati,  
asmā lokā param lokam katham-pecca na socatī-ti ?
- 6-8. Saddahāno arahatam dhammam nibbānapattiya  
sussū-ā<sup>1</sup> labhate paññam appamatto vicakkhaṇo.  
Paṭirūpakārī dburavā utthātā vindate dhanam,  
saccena kittim pappoti, dhammā mittāni ganthati,  
asmā lokā param lokam evam pecca na socati.  
Yass' ete caturo dhammā saddhassa gharam-esino,  
saccam damo dhiti cāgo, sa ve pecca na socati,  
asmā lokā param lokam evam pecca na socatī-ti.
9. Ingha aññe pi pucchassu puthu-samaṇa-brāhmaṇe  
yadi saccā damā cāgā kbantya bhiyyo 'dha vijjatī-ti ?
10. Katham-nu dāni puccheyyam puthu-samaṇa-brāhmaṇe,  
yo 'ham ajja pajānāmi yo attbo samparāyiko ?
- 11-12. Attbhāya vata me Buddho vāsāy' Ālavim-āgato,  
yo 'ham ajja pajānāmi yattba dinnam mabapphalam.  
So aham vicarissāmi gāmā gāmaṇ purā puram  
namassamāno Sambuddham dhammassa ca sudhammatan-ti.

<sup>1</sup> Variant : sussūvorp.





## 18. JAṬILA

1. Na vaṇṇarūpena naro sujāno,  
na vissase ittara-dassanena,  
susaññatānaṃ hi viyaññanena,  
asaññatā lokam imaṃ caranti.
2. Patirūpako mattikakuṇḍalo va,  
lohaḍḍhamūso va suvaṇṇachanno,  
caranti eke parivārachannā,  
anto asuddhā bahi-sobhamānā-ti.

## 19. VEDANĀ

1. Na vedanaṃ vediyati sapañño  
sukham-pi dukkham-pi bahussuto pi,  
ayañ-ca dhīrassa puthujjanena  
mahā vireso kusalussa hoti.
2. Saṅkhātadhammassa bahussutassa  
sappassato lokam-imaṃ parañ-ca  
iṭṭhassa dhammā na mathenti cittaṃ,  
aniṭṭhato no paṭighātam-eti.
3. Tassānurodhā athavā virodhā  
vi hūpitā atthagatā na santi,  
padaṃ ca natvā virajaṃ asokaṃ  
sammā pajānāti bhavassa pāragū-ti.

## 20. ĀKĀSAM

- 1-3. Yathā pi vātā ākāse vāvanti vīcidhā puthu,  
puratthimā pacchimā cāpi uttarā atha dakkhiṇā,  
Sarajā arajā vāpi sitā uṇhā ca ekadā,  
adhimattā parittā ca puthu vāyanti mālutā,  
Tath' ev' imasmiṃ-pi kāyasmim samuppajjati vedanā,  
sukhadukkha-samuppatti adukkha-m-asukhā ca yā.
4. Yato ca bhikkhu ātāpi sampajāno nirūpadhi,  
tato so vedanā sabbā parijānāti paṇḍito.
5. So vedanā pariññāya diṭṭhe dhamme anāsavo  
kāyassa bhedā dhammaṭṭho saṅkhyam nōpeti vedagū-ti.



## X

# THERA-THERĪ-GĀTHĀ

### 1. SARABHANGA

1. Sare hatthehi bhañjitvā katvāna kuṭim-acchisaṃ,  
tena me 'Sarabhaṅgo'-ti nāmaṃ sammutiyā ahū.
2. Na mayhaṃ kappate ajja sare hatthehi bhañjitvaṃ,  
sikkhāpadā no paññattā Gotamena yasassinā.
3. Sakalaṃ samattaṃ rogaṃ Sarabhaṅgo niddasaṃ pubbe,  
so 'yaṃ rogo diṭṭho vicinikārenātidevassa.
4. Yen' eva maggena gato Vipassī,  
yen' eva maggena Sikkhī ca Vessabhū  
Kakusandha-Koṇāgamanā' ca Kassapo  
ten' añjasena agamāsi Gotamo.
5. Vitataṇhā anādhānā satta Buddhā khay'ogadhā,  
yeh' ayaṃ desito dhammo dhammabhūtehi tidihi :
6. Cattāri ariyasaccāni anukampāya pāṇinaṃ,  
dukkhaṃ samudayo maggo nirodho dukkhasaṃkhayo.
7. Yasmiṃ nibbattate<sup>1</sup> dukkhaṃ saṃsārasmiṃ anantakaṃ  
bhedā imassa kāyassa jīvitassa ca saṃkhayā  
añño punabbhavo n' atthi, suvimutto 'mhi sabbadhi-ti.

### 2. MAHĀKACCĪYANA

1. Kammaṃ bahukaṃ na kīraye, pariva jeyya jaṇaṃ, na uyyame :  
so ussuko ra-ānugidhho atthaṃ riñcati yo sukhādhivāho.
2. 'Paṇko'-ti hi naṃ avedayaṃ<sup>2</sup> yāyaṃ vandanapūjanā kulesu,  
sukhumaṃ allaṃ durubbahaṃ, sakkāro kāpurisena dujjābo.
3. Na parassa' ūpaniṭṭhāya kammaṃ maccassa pāpakaṃ  
attanā taṃ na seveyya, kammabandhū hi mātīyā.

<sup>1</sup> Variant : Koṇāgamano.

<sup>2</sup> Variant : nisattate.

<sup>3</sup> Variant : pavedayaṃ.





4. Na pare vacanā coro, na pare vacanā muni ;  
attānañ-ca<sup>1</sup> yathā veti<sup>2</sup> devāpi naṃ tathā vidū.
5. Pare ca na vijānanti : "mayam-ettha yamāmaṣe"<sup>3</sup> ;  
ye ca<sup>4</sup> tattha vijānanti, tato sammanti medhagā.
6. Jivat<sup>5</sup> evāpi sappañño api vittaparikkhayā,  
paññāya ca alābhena vittavāpi na jīvati.
7. Sabbam suṇāti soṇena, sabbam paseṇi cakkhunā,  
na ca diṭṭ<sup>6</sup>am sutam dhiro sabbam ujjhītum-arabati.
8. Cakkhumā<sup>7</sup> 'esa yathā andho, soṭavā badhiro yathā,  
paññavā<sup>8</sup> 'esa yathā mūgo, balavā dubbalo-r-iva,  
atha atthe samuppanne, sayetha mata-sāyikaṇ-ti.

### 3. SĪLAVA

1. Sīlam-ev<sup>1</sup> idha sikkhetha asmim loke susikkhitam,  
sīlam hi sabbasampattim upanāmeti sevitam.
2. Sīlam rakkeyya medhāvī patthayāno tayo sukhe :  
pasamsam vittilābhañ-ca pecca sagge ca modanam.
3. Sīlavā hi bahū mitte saññamenādhigacchati,  
dussīlo pana mittehi dhamsate pāpam-ācaram.
4. Avannañ-ca akittiñ-ca dussīlo labhate naro,  
vaṇṇam kittim pasamsaṇ-ca sadā labhati sīlavā.
5. Ādi sīlam patitthā ca kalyāṇānañ-ca mātukam,  
pamukham sabbadhammānam, tasmā sīlam visodhaye.
6. Velā ca samvaram<sup>2</sup> sīlam cittaṣṣa abhibhāsanam,  
titthañ-ca sabbabuddhānam, tasmā sīlam visodhaye.
7. Sīlam balam appaṭimam, sīlam āvudham uttamam,  
sīlam ābharanam seṭṭham, sīlam kavacam abbhutam.
8. Sīlam setu mahesakkho, sīlam gandho aruttaro,  
sīlam vilepanam seṭṭham yena vāti diso-disam.
9. Sīlam sambalam-ev<sup>3</sup> aggam, sīlam pātheyyam-uttamam,  
sīlam seṭṭho ativāho yena yāti<sup>4</sup> diso-disam.
10. Idh<sup>5</sup> eva nindam labhati peccāpāye ca dummano,  
sabbattha dummano bālo sīlesu asamāhito.

<sup>1</sup> Variant : attā ca naṃ.

<sup>2</sup> Variant : 'vedī.

<sup>3</sup> Variant : 'eo

<sup>4</sup> Variant : samparo.

<sup>5</sup> Variant : vāti.



11. Idh' eva kittim labhati pecca sagge ca summano,  
sabbattha sumano dhiro sile-u susamāhito.
12. Silam-eva idha aggam, paññavā pana uttamo ;  
manussesu ca devesu sila-paññāpato jayan-ti.

## 4. GODATTA

- 1-2. Yathāpi bhadde ājañño dhure yutto dhurassaho  
mathito' atibhārena samyugam nātivattati,  
Evam paññāya ye tittā, samuddo vārinā yathā,  
na pare atimaññanti ; ariyadhammo 'va pāṇinam.
3. Kāle kālava-am pattā bhavābhavavasaṃ gatā  
narā dukkham nigacchanti ; te 'dha socanti māṇavā.
4. Unnatā sukha-dhammena, dukkha-dhammena vonatā,  
dvayeṇa bilā haññanti yathābhūtaṃ adassino.
5. Ye ca dukkhe sukhasmiñ-ca majjhe sibbanim-ajjagū<sup>2</sup>,  
tthitā te indakhilo 'va, na te unnata-onatā.
- 6-7. Na h' eva lābhe nālābhe na yase na ca kittiyā  
na nindāyāṃ pasamsāya na te dukkhe sukhamhi ca  
Sabbattha t- na lippanti, udabbandu va pokkhare,  
sabbattha sukhitā vīrā<sup>3</sup> sabbattha aparājitā.
8. Dhammena ca alābho yo, yo ca lābho adhammiko :  
alābho dhammiko seyyo yañ ce<sup>4</sup> lābho adhammiko.
9. Yaso ca appabuddhinaṃ, viññūnaṃ ayaso ca yo :  
ayaso ca seyyo viññūnaṃ, na yaso appabuddhinaṃ.
10. Dummedheli pasamsā ca, viññūhi garahā ca yā :  
garahā 'va seyyo viññūhi yañ ce bālapasamsanā.
11. Sukhañ ca kāmamayaṃ, dukkhañ ca pavivekiyaṃ :  
pavivekiyaṃ dukkhaṃ seyyo yañ-ce kāmamayaṃ sukhaṃ.
12. Jivitañ-ca adhammena, dhammena maraṇaṃ ca yaṃ :  
maraṇaṃ dhammikaṃ seyyo yañ-ce jive adhammikaṃ.
13. Kāma-kopa-pahīnā ye santacittā bhavābhavo  
caranti loka asitā, n' atthi tesam piyāppiyaṃ.
14. Bhāvayitvāna bojjhaṅge indriyāni balāni ca  
pappuyya paramaṃ santim parinibbanti-anāsava-ti.

<sup>1</sup> Variant : maddito.

<sup>2</sup> Variant : occagū ( 'atikkamāpāsu').

<sup>3</sup> Variant : dhira.

<sup>4</sup> Variant : ca.





## 5. PĀRĀPARIYA

1. Samanassa ahū cintā Pārāpariyāssa bhikkhuno  
ekakassa nisinnassa pavivittassa jhāyino :
2. Kim-ānupubbam puriso kim vatam kim samācāram  
attano kiccakāri 'ssa na ca kiñci vihetthaye ?
3. Indriyāni manussānam hitāya ahitāya ca :  
arakkhitāni ahitāya, rakkhitaṇi hitāya ca.
4. Indriyāṇ' eva sārakkham, indriyāni ca gopayam,  
attano kiccakāri 'ssa na ca kiñci vihetthaye.
5. Cakkhu'ndriyaṇ-ce rūpesu gacchantam anivārayam  
anādinava-dassāvi, so dukkhā na hi muccati.
6. So'ndriyaṇ ca saddesu gacchantam anivārayam  
anādinava-dassāvi, so dukkhā na hi muccati.
7. Anissaraṇa-dassāvi gandhe ca paṭisevati,  
na so muccati dukkhambhā gandhesu adhimucchito.
8. Ambila-madhuraggaṇ ca tittakaggam-anussaram  
rasataṇbhāya gadhito hadayam nāvabujjhati.
9. Subhāny-appaṭikūlāni phoṭṭhabbāni anussaram  
ratto rāgādlokarapaṇam vividham vindaṭe dukham.
10. Manaṇ-c' etehi dhammehi yo na sakkoti rakkhitaṇ,  
tato nam dukkham-anveri sabbehi' etehi pañcahi.
11. Pubba-lobitasampunṇam bahu-sa koṇapassa ca  
nara-vīrakatam vaggam samuggam-iva cittitam.
12. Kaṭukam madhur'assādam piyaṇibandhanam dukham  
khoram va madhunā littam ullittam nāvabujjhati.
13. Itthirūpe itthirase phoṭṭhabbe pi ca itthiyā  
itthigandhesu sāratto vividham vindaṭe dukham.
- 14-15. Itthisotāni sabbāni sandanti pañca-pañcasu ;  
tesam āvaraṇam kāsum yo sakkoti viriyavā,  
So atthavā, so dhammatṭho, so dakkho, so vicakkhaṇo,  
kareyya ramamāno hi kiccam dhammatṭha-samphutam.
16. Atho sīdati saññuttam' vajje kiccam niratthakam,  
'na tam kiccān' ti maññitvā appamatto vicakkhaṇo.
17. Yaṇ ca atthena saññuttam yā ca dhammagatā rati  
tam samādāya vattetha, sa hi ve uttamā rati.

<sup>1</sup> Variants : attho sīdana-saññuttam, attho sīdana-saññuttam.





- 18 19. Uccāvaceh' upāy'hi paresam-abhijigīṣāti<sup>1</sup>,  
hantvā vadhutvā atha soca-ityā ālopati sūhasā yo paresam,  
Tacehanto āṇiyā āṇim nibhanti balavā yathā  
indriyān' indriyeh' eva nibhanti kusalā tathā.
20. Sad-dhamṃ viṇyaṃ samādhiṃ-ca sati paññaṃ-ca bhāvayaṃ  
pañca pañcāhi hantvāna anigho yāti brāhmaṇo.
21. So atthavā so dhammatṭho, katvā vākyānusāsanim  
sabbeta sabbam Buddhassa, so naro sukham edhati-ti.

## 6. ANURUDDHA

( Abridged )

1. "Mahiccho ca asintutṭho sampatṭho yo ca uddhato,  
tassa dhammā ime honti pāpakā samkilesikā.
2. Sato ca hoti appiccho sintutṭho avighātavā  
pavivekarato vitto niccam āradbhaviriyo :
3. Tassa dhammā ime honti kusalā bodhipakkhikā,  
anāsavo ca so hoti,"—iti vuttam mahesinā.
4. Mama saṅkappam-aññāya Satthā loke anuttaro  
manomayena kāyena iddhiyā upasaṅkami.
5. Yadā me abu saṅkappo tato uttari desayi,  
nippapañcarato Buddho nippapañcam-adesayi.
6. Tassāhaṃ dhammam-aññāya viḥasiṃ sāsane rato ;  
tisso vijjā anuppattā, kataṃ Buddhassa sāsanaṃ.
7. Pañcapaññāsa vassāni yato nesajjiko ahaṃ,  
pañcavīsati vassāni yato middham samūhataṃ,
8. Nāhu assāsa-passāso thitacittassa tādino ;  
anejo santim-ārabbha Cakkhumā parinibbuto.
9. Asallīnena cittena vedanaṃ ajjhavāsayi ;  
pajjotass' eva nibbānaṃ vimokkho cetaso ahū.
10. Ete pacchimakā dāni munino phassapañcamā ;  
nāññe dhammā bhavissanti Sambuddhe parinibbute.
11. Annabhāro pure āsim daḷiddo ghāsahārako,  
samaṇaṃ paṭipādesim Uparitṭham yasassinam.

<sup>1</sup> Variant : abhijigīṣatī.





12. So 'mhi Sakyakule jāto, 'Anuruddho'-ti maṃ vidū,  
upeto naccagītehi sammā-tāḷa-ppabodhano.
13. Ath' addasāsiṃ Sambuddhaṃ Satthāraṃ akutobhayam,  
tasmīṃ cittaṃ pasādetvā pabbajīṃ anagāriyam.
14. Pubbe-nivāsaṃ jānāmi yattha me vusitaṃ pure,  
Tāvatisesū devesu atthāsiṃ Sakka-jātiyā.
15. Sattakkhattuṃ manuss'indo ahaṃ rajjam akārayiṃ  
cāturato vijitāvi Jambusaṇḍasa-issaro,  
adaṇḍena asatthena dhammena anusāsayiṃ.
16. Ito satta ito satta saṃsārāni catuddasa  
nivāsaṃ abhijān'ssiṃ devaloke t̥hito tadā.
17. Pañcaṅgike samādhimhi saṃte ekodibhāvite  
paṭippassaddhi-laddho 'mhi, dibbacakkhuṃ visujjhi me.
18. Cutūpapātaṃ jānāmi sattānaṃ āgatiṃ gatiṃ  
itthabhiṃv'ānāthābhāvaṃ jhāne pañcaṅgike t̥hito.
19. Paricīṇṇo mayā Satthā, kataṃ Buddhassa sāsanaṃ,  
obito garuko bhāro, bhavanetti samūhatā.
20. Vajjinaṃ Veluvagāme ahaṃ jīvi asaṃkhaṃyā  
heṭṭhato veḷugumba-miṃ nibbāyissam anāsavo-ti.

### 7. PUṆṆIKĀ

1. "Uḍakahāri ahaṃ site sadā udakam-otariṃ,  
ayyānaṃ daṇḍabbayabhītā vācādesabbhayadditā.
2. Kassa, brāhmaṇa, tvaṃ bhīto sadā udakam-otari,  
vedhamānehi gatthehi sītaṃ vedayase bhūsaṃ ?"
3. —"Jānanti ca tuvaṃ, bhōti Puṇṇike, paripucchasi,  
karontaṃ kusalaṃ kammaṃ, rudhantaṃ kamma-pāpakam.
4. Yo ca vuḍḍho vā daharo vā pāpakammaṃ pakubbati,  
udakābbhisecanā so pi pāpakammā pamuccati."
5. —"Ko nu te idam-akkhāsi ajānantaṃ ajānato :  
'udakābbhisecanā nāma pāpakammā pamuccati' ?"
6. Saggam nūna gamissanti sabbe maṇḍōka-kacchapā  
nāgā ca surasumārā ca ye c' aṇṇe udake-carā.
7. Orabbhikā sūkarikā macchikā migabandhakā  
corā ca vajjaghātā ca ye c' aṇṇe pāpakammīno  
udakābbhisecanā te pi pāpakammā pamuccare.





8. Sāce imā nādiyo te pāpaṃ pubbe kataṃ vaheyyuṃ,  
puññaṃ-p' imā vaheyyuṃ, tena tvaṃ paribāhiro assa.
9. Yassa, brāhmaṇa, tvaṃ bhūto sādā udakam-otari  
tam eva, brahṇe, mākāsi, mā te sītaṃ chaviṃ haṇe."
10. —"Kumaggam paṭipannaṃ maṃ ariyamaggam samānayaṃ,  
udakābhiseccanaṃ, bhoti, imaṃ sātāṃ dadāmi te."
11. —"Tuyh' eva sātako hotu, nāhaṃ icchāmi sātakaṃ ;  
sace bhāyasi dukkhaṃ, sāce te dukkham-appiyaṃ,  
mākāsi pāpakaṃ kaṇamaṃ āvi vā yadi vā raho.
12. Sace ca pāpakaṃ kammaṃ karissasi karosi vā,  
na te dukkhā pamutty-atthi upeccāpi palāyato.
13. Sace bhāyasi dukkhaṃ, sāce te dukkham-appiyaṃ,  
upehi Buddhaṃ saraṇaṃ Dhammaṃ Saṃghaṃ-ca tādinaṃ,  
samādiyāhi sīlāni, taṃ-te atthāya hehiti."
14. —"Upemi Buddhaṃ saraṇaṃ Dhammaṃ Saṃghaṃ-ca tādinaṃ,  
samādiyāmi sīlāni, taṃ me atthāya hehiti.
15. Brāhmadandhu pure āsiṃ, aṇṇa 'mhi saccam brāhmaṇo,  
tevijjo vedasampanno sotthiyo c' amhi nhātako"-ti.

### 8. SUBHĀ JĪVAK'AMBAVASIKĀ

( Abridged )

1. Jivak'ambavanaṃ rammaṃ gacchantiṃ bhikkhuniṃ Subhaṃ  
dhuttako sāmivāresi ; tam-enam abravī Subhā :
2. "Kin te aparādhitaṃ mayā yaṃ maṃ ovariyāno tiṭṭhasi ?  
Na hi pabbajitāya, āvuso, puriso samphusanāya kappati."
3. —"Dīharā ca apāpikā c' asi, kin-te pabbajjā karissati ?  
Nikkhīpa kāsāyaciṇṇaṃ ; ehi, ramāṃse pupphite vane.
4. Madhuraṇ ca pavanti sabbaso kusuma-rājena samuddhatā dumaṃ,  
paṭhamavasanto sukho utu ; ehi, ramāṃse pupphite vane.
5. Kusumitasikharī ca pādapā abhigajjanti va māluta'eritā ;  
kā tuyhaṃ rati bhavissati, yadi ekā vanam-ogāhissasi ?
6. Vāḷa miga-saṃgha-sevitaṃ kuṇḍara-matta-kareṇu-loḷitaṃ  
asibhīyikā gantum icchasi rāhitaṃ bhīṣanakaṃ mahāvanaṃ !
7. Yadi me vacanaṃ karissasi, sukhitā ehi agāraṃ-āvasa ;  
pāsāda-nivāta-vāsiniṃ parikammaṃ-te karoutu nāriyo."





8. —“Kin-te idha sūrasammataṃ kuṇapa-pūramhi susīnivaḍḍhana  
bhedanadhamme kaḷevare, yaṃ dievā vimano udikkhasi ?”
9. —“Api dūragatā sarembhase, āyatapamhe visu lldhadassine ;  
na hi m' atthi tayā piyatirā nayanā, kinnarimandalocane.”
10. —“Apathena piyātum-icchasi, candam kīlanakam gavesasi,  
merum laṅghetum-icchasi, yo tvam Buddhasutam maggayasi.
11. Mayham hi akkuṭṭhavandite sukhadukkhe ca sati upaṭṭhitā,  
'saṅkhatam asubham'-ti jāniya sabbatth' eva mano na limpati.
12. Sōham Sugatassa sāvikaṃ magg'aṭṭhaṅgika-yāna-yāyini  
uddhaṭasa! ā anāsavaṃ suññāgāragatū ramā'm' aham.
13. Diṭṭhā hi mayā sucittitā sambhā dārukaṭṭhakkā navā  
tantihi ca khīlakehi ca vinibaddhā vividham paṇeccitā.
14. Tamb' uddhaṭe tanti-khīlake visatṭhe vikale paripakkate  
avinde khaṇḍaso kate, kimhi tattha manam nivesaye ?
15. Tathūpamam dehakāni mam tehi dhammehi vinā na vattanti,  
dhammehi vinā na vattanti, kimhi tattha manam nivesaye ?
16. Yathā haritālana makkhitam addasa cittikam bhittiyā katam,  
tambhi te viparītadassanam, paṇḍā mānussikā niratthikā.
17. Māyam viya aggato katam, supinante va suvaṇṇapādapam,  
upadhāvasi, andha, rittakam janamajjhe-r-iva rupparūpakam.
18. Vattani-r-iva koṭar'ohitā, majjhe-bubbulaḷakā sa-assukā,  
piḷikolika c' ettha jāyati, vividhā cakkhuvidhā 'va piṇḍitā.”
19. Uppāṭiya cārudassanā, na ca pajjittha asaṅgamānasā,  
“haṇḍa te cakkhum harissu” ; —tam tassa nīrassa adāsi tāvade.
20. Tassa ca viramāsi tāvade rāgo, tattha khamāpayi ca nam :  
“sotthi siyā, brahmacārini, na puno edisakam bhavissati.
21. Ahaniya edisam janam, aggiṃ pajjalitam va liṅgiya,  
gaṇhissam āsivisam viya, api nu sotthi siyā, khamehi no.”
22. Muttā ca tato sī bhikkhunī agami Buddhavarassa santikam ;  
passiya varapuññalakkhaṇam cakkhu āsi yathāpurāṇakan-ti.

## 9. ISIDĀSI

( Abridged )

1. Nagaramhi Kusuma-nāme Pāṭaliputtamhi pathaviyā  
maṇḍe Sakyakulakulīnāyo dve bhikkhuniyo guṇavatiyo.





2. Isidāsi-tattha ekā, dutiyā Bodhi-ti silasampannā ca,  
jhān'ajjhāyanaratāyo bahussutāyo dhutakilesāyo.
3. Tā piṇḍāya caritvā bhadd'attham kariya dho'apattāyo  
rahitamhi sukhanisinnā imā girā ab'budhiresuṃ :
4. "Pāsādikā 'si, ayye Isidāsi, vayo pi te aparihīno,  
kiṃ disvāna valikam athāsi nekkhammam anuyuttā ?"
5. Evam-anuyūḥjamānā sā rahite dhamma'lesanīkusilā  
Isidāsi idam vacanam-abravi : Suṇa, Bodhi, yathā 'mhi pabbajitā :
6. Ujjeniyā puravare mayham pitā silasampvuto seṭṭhi,  
tassa 'mhi ekā dhītī piyā manāpī dayitī ca.
7. Atha me Sāketato variko āgacchi uttamakulino  
seṭṭhi bahuratano, tassa mam suḥam aṇṇi tāto.
8. Sassuyā sassurissa ca sīyam pītam paṇḍmam-upagamma  
sirasā kīromi, pīde vandāmi, yathā 'mhi anussitthā.
9. Yā mayham sāmikassa bhaginiyo bhātuno pariṇano  
tam ekav'rikam-pi disvā ubbiggā āsanam demi.
10. Annena pānena ca khajjena ca yaṇ-ca tattha sannihitam  
chādami upanayāmi ca demi ca yaṃ yassa patirūpaṃ.
11. Kālena utthahitvā gharam samupagamim  
ummāra-dhotahatthapādā paṇḍalikā sāmikam upemi.
12. Koccham pasādam aṇjanaṇ-ca ādāsakaṇ-ca gaṇhitvā  
parikkammakārikā viya sayam-eva patim vibhūsemi.
13. Sayam-eva odanam sādhayāmi, sayam-eva bhūjanam dho vim ;  
mātā va ekaputtakam tathā bhaddāram paricarāmi.
14. Evam mam bhaddikam anuttaram kīrikam tam nihitamānam  
utthāyikam analasam silavatim dussate bhaddā.
15. So mātaraṇ-ca pītaraṇ-ca bhaṇati : "Apucch' āham gamissāmi,  
Isidāsiyā na saha' vaccham ekāgāre 'ham sahavatthum."
16. "Mā evam, putta, avaca, Isidāsi paṇḍitā paribiyattā  
utthāyikā analasā, kiṃ tuyham na rocate, putta ?"
17. "Na ca me bimsati kiñci, na cīham Isidāsiyā saha vaccham,  
dessā 'va me, alam me : apucch' āham gamissāmi."
18. Tassa vacanam supitvā sassū sassuro ca me apucchimsu :  
"Kissa tayā aparaddham, bhaṇa vissatthā yathābhūtam."

1 The word *saha* is omitted in one of the manuscripts consulted by the late Professor R. Piechel in preparing the text. Cf. verse 25, where *saha* does not occur at all before *vaccham* in an identical expression.





19. "Na pi 'ham aparajjham kiñci, na pi hims' eva, na gaḥmi dubbacanam : kim sakkā kātuye yam maṃ videssate bhaddā ?"
20. Te maṃ pitu gharam paṭi nayissu, vīmanā dukkheva abhibhūtā puttam anurakkhamānā jīnāmhase rūpinim Laccham.
21. Atha maṃ adāsi tāto adḍhassa gharamhi dutiyakulikassa tato upaḍḍhasuñkena yena maṃ vindatha seṭṭhi.
22. Tassa pi gharamhi māsam avasim, atha so pi maṃ paṭicchati dāsi va upaṭṭhabantiṃ adāsikam silasampannam.
23. Bhikkhāya ca vicarantaṃ damakaṃ dantaṃ me pitā bhaṇati : "So hi 'si' me jāmātā, nikkhīpa pontiñ-ca ghaṭikañ-ca."
24. So pi vasitvā pakkham aha tātaṃ bhaṇati : "Dehi me pontim ghaṭikañ-ca mallakañ-ca, puna pi bhikkham carissāmi."
25. Atha naṃ bhaṇati tāto ammā sabbo ca me nātigaṇavaggo : "Kin-te na kirati<sup>1</sup> idha, bhaṇa khippam yan-te karibhi."
26. Evam bhaṇito bhaṇati : "Yadī me attā sakkoti, alaṃ mayham : Isidāsiyā na vaccham ekaghare 'ham saha vatthum."
27. Visajjito gato so, aham-pi ekākinī vicintemi : "āpuccitūna gaccham marituye pabbajissam vā."
28. Atha ayyā Jinadattā āgacchi gocarā ca caramānā tātakulaṃ vinayadhari bahussutā silasampannā.
29. Taṃ disvāna ambhakaṃ utthāy'āsanam tassā paññāpayim, nisinnāya ca pāde vanditvā bhojanam adāsim.
30. Annena ca pānena ca khajjena ca yañ-ca tattha sannibhitam santappayitvā avacam : "Ayye, icchāmi pabbajitum."
31. Atha maṃ bhaṇati tāto : "Idh' eva, puttaka, carāhi taṃ dhammam, annena ca pānena ca tappaya samaṇe dvijātī ca."
32. Athāham bhaṇāmi tātaṃ rodanti añjalim paṇāmetvā : "Pāpaṃ hi mayā pakataṃ, kammaṃ taṃ nijjaressāmi."
33. Atha maṃ bhaṇati tāto : "Pāpuṇa bodhiñ-ca aggadhammañ-ca, nibbānañ-ca labhassu yam sacchikari Dvipadaṃ seṭṭho."
34. Mātāpitu abhivādayitvā sabbañ-ca nātigaṇavaggaṃ sattāhaṃ pabbajitā tisso vijjā aphassayim.

<sup>1</sup> So hi 'si' may be reconstructed as *Hakisi*.

<sup>2</sup> The Commentary reads *kirati* in the sense of *sādhigati* ('is fulfilled, is accomplished').



## XI APADĀNA

### 1. UPĀLI-APADĀNA

( *Abridged* )

1. Naṅgare<sup>1</sup> Hamsavatiyā Sujāto nāma brāhmaṇo  
as'itikoṭṭinīcayo pahūtadhanadhañṇavā
2. Ajjhāyako mantadharo tiṇṇaṃ vedāna-pāragū  
lakkhaṇe itihāse<sup>2</sup> ca siddhamme pīramiṇṇato.
3. Pūjārahayā na piś-āmi mānattihaddho ahaṃ tadā ;  
'buddho'-ti vacanaṃ n'atthi tīva 'nuppijjate Jino.
4. Accayena ahorattaṃ Padumuttari-nīyako  
sabbam tamam vinodetvā loka uppajji cakkhumā.
5. Vitthārike bahujañṇe puthubhūte ca sīsane  
upāgami tadā Buddho naṅgaram Hamsasavhayaṃ.
6. Sobhanaṃ nīma ārāmaṃ naṅgarassa puratthato  
katvā sataśāhassena saṃghārāmaṃ amāpayiṃ.
7. Kūṭāgāre ca piśāde maṇḍape hammiye guliā  
caṅkīme sukate katvā saṃghārāmaṃ amāpayiṃ.
8. Jantāgharaṃ aggisālam adho<sup>3</sup> udakamīlakaṃ  
nahānagharāṃ mīpayitvā bhikkhu-saṃghassa<sup>4</sup> adās'-ahaṃ.
9. Āsandiyo piṭhake ca paribhoge ca tthājane  
ārāmikañ-ca bhesajjaṃ sabbaṃ etaṃ adās'-ahaṃ.
10. Ārakkhaṃ paṭṭhapetvāna pākāraṃ kārayiṃ da'haṃ :  
'mā naṃ koci viheṭhesi santacittāna-tādinaṃ'.
11. Āvā-a-sataśāhassena saṃghā āvaṃ amāpayiṃ  
vepullataṃ pāpayitvā Sambuddhaṃ upanāmayiṃ :
12. "Nittihāpito mayā āmo, sampaticeca tuvaṃ, muni,  
niyyātesāmi te, vīra ; adhivāsehi, Cakkhuma."
13. Padumuttaro lokavidū ābutinaṃ paṭiggaho  
mama saṅkappam-añṇāya adhivāsesi nīyako.
14. Adhivāsinam-añṇāya sabbañṇussa mahesino  
bhojanaṃ paṭiyādetvā kālam-ārocayiṃ abhaṃ.

<sup>1</sup> Variant : *Naṅgare*, and below.

<sup>2</sup> Variant : *itihāse*.

<sup>3</sup> Variant : *atthā*.





15. Ārocitamhi kālambhi. Padumuttara-nāyako  
khīṇāsava-sahasseli āramam-me upāgami.
16. Paṇḍitahetvā Sambuddho saṃghārāmaṃ sumāpitam  
bhikkhusaṃghe nisīditvā idam vacanam-abravi :
17. "Yo so Buddhassa pādāsi saṃghārāmaṃ sumāpitam  
tam-aham kittayissāmi ; suṇoṭha mama bhāsato :
18. Hatthi assī rathā pattī senā ca caturangini  
parivāressant' imam niccam, saṃghārāmass' idam phalam.
19. Timsa-kappa-sahassāni devaloke ramissati,  
sahassakkhattum devindo devarajjam karissati.
20. Sahassakkhattum cakkavattī rājā ratṭhe bhavissati  
pathavyā rajjam vipulam gaṇanāto asaṅkhiyam.
21. Kappa-sata-sahassamhi Okkākakulasambhavo  
Gotamo nāma gottena Satthā loka bhavissati.
22. Tassa dhammesu dāyālo oraso dhammanimmito  
Upālī nāma nāmena hessati Satthu sāvako.
23. Vinaye pāraṇipatto thānāthāne ca kovido  
Jinasāsanaṃ dhārento vibhissat' anāsavo.
24. Sabbam-etam abhiññāya Gotamo Sakyapuṇḍavo  
bhikkhu-saṃghe nisīditvā etad-agge thapessati."
25. Rūpadakkho aham ajja Sakyaputtassa sāsane  
kaṅkham sabbam vinodemi, chindāmi sabbasamsayam.
26. Padam anupadañ-cāpi akkharāñ-cāpi vyañjanam  
nidāne pariyosāne sabbattha kovido aham.
27. Yathāpi rājā balavā niggaṇhitvā parantape  
vijjāitvāna saṅgāmaṃ naṅgaram tattha māpaye,
28. Pākāram parikhañ-cāpi esikam dvārakoṭṭhakam  
atṭālake ca vividhe kāraye naṅgare bahū,
29. Siṅghāṭakam caccarañ-ca sovibhatt'antarāpaṇam  
kāyeyya sabham<sup>1</sup> tattha atthānattham vinicchayam,
30. Nigghāṭ<sup>2</sup>attham<sup>2</sup> amittānam chiddāchiddaṇ-<sup>2</sup>ca jānitum  
rakkhāya balakāyassa senāpaccam thapeti so,
31. Ārakkhatthāya bhaṇḍassa nidhānakusalam naram  
'mā me bhaṇḍam vinassi'-ti bhaṇḍārakkham thapeti so,

<sup>1</sup> Variant : sabbam.<sup>2</sup> Variant : nigghattham.





32. Māmako hoti yo rañño, vuddhiṃ yassa ca icchati,  
tassādhikaraṇaṃ deti mittassa paṭipajjitum,
33. Uppādesu nimittesu lakkhaṇesu ca kovidam  
ajjhāyakam mantadharat porohicce ṭhapeti so,
34. Eteḥ' aṅgehi sampanno 'khattiyo'-ti pavuccati,  
sadā rakkhanti rājānam cakkavāko va dukkhitam ;
35. Tath' eva tvaṃ, mahāvīra, hatāmitto va khattiyo  
sadevakassa lokassa 'dhammarājā'-ti vuccati.
36. Tittḥiye nihanitvāna Mārañ-cāpi sasenakam  
tam'andhakāram vidhamitvā dhammanagaram-amāpayi.
37. Sīlam pākārikam tattha, ñāṇan-te dvārakoṭṭhakam,  
saddhā te esikā, dhīra, dvārapālo 'va samvaro.
38. Satipaṭṭhānam-aṭṭālam, paññā te caccaram, mune,  
iddhipādañ-ca siṅghāṭam, dhammavīthim sumāpitam.
39. Suttantaṃ Abhidhammañ-ca Vinayañ-cāpi kevalam  
navaṅga-Buddhavacanam, ettha dhammasabhā tava.
40. Suññatam-animittañ-ca vihārañ-cāppanibitam  
anejañ-ca nirodho ca, esā dhammakuṭī tava.
41. Paññāya aggo nikkhitto paṭibhāne ca kovidō  
'Sāriputto'-ti nāmena dhammasenāpatī tava.
42. Cut'ūpapātakusalo iddhiyā pāramiṅgato  
Kolito nāma nāmena porohito tava(ṃ), mune.
43. Porāṇakavamsadharo uggatejo durāsado  
dbutavādiguṇen' aggo akkhaḍasso tavaṃ, mune.
44. Bahussuto dhammadharo sabbapāṭhī ca sāsane  
Anando nāma nāmena dhammārakkho tavaṃ, mune.
45. Ete sabbe atikkamma piḥesi Bhagavā mamaṃ  
vinicchayam-me pādāsi Vinaye viññudesitaṃ'.
46. Yo koci Vinaye pañham pucchati Buddhasāvako  
tattha me cintanā n'atthi, tañ-ñev' attham katham' aham.
47. Bhikkhusaṃghe nisīditvā evaṃ gajjati Gotamo :  
"Upālissa samo n' atthi Vinaye Khandhakesu ca.
48. Yāvatā Buddhabhāritaṃ navaṅgaṃ Satthusāsanam  
Vinayogadhitam sabbaṃ Vinayamūlapassino."
49. Mama kammaṃ saritvāna Gotamo Sakyapuṅgavo  
bhikkhusaṃghe nisīditvā etad-agge ṭhapesi maṃ.

1. Variant : cakkavāko.





50. Satasahass' upādāya<sup>1</sup> imam thānam apatthayim,  
so me attho anuppatto Vinaye pāramiṅgato.
51. Sakyānam nandijanano kappako ās'-aham pure,  
vijahitvāna tam jātim putto jāto mahesino.
52. Ito dutiyake kappe Añjaso nāma khattiyo  
anantatejo amitayaso bhūmipālo mahaddhano.
53. Tassa rañño aham putto Candano nāma khattiyo  
jātimaden' upatthaddho yasabbhogamadena ca.
54. Caranena ca sampanno guttadvāro susampvuto  
Revato' nāma Sambuddho āgacchi purato mamam.
55. Pesetvā Sirikam nāgam Buddham āsādayim tadā,  
tato sañjātakopo so nāgo anu 'ddharate padam.
56. Sayambhum tam vimānetvā santacittam samāhitam  
tena kammen' aham ajja jāto 'mhi nīcayoniyam.
57. Lābhālābhe na sajjanti sammānane vimānane,  
paṭhavī sadisā Buddhā, tasmā te na virādhiyā.
58. Devadatte ca vadbake, core Aṅgulimālake,  
Dhanapāle Rāhule ca, sabbesam samako muni.
59. Etesam paṭigham n' atthi, rūgo 'mesam na vijjati,  
sabbesam samako Buddho vadbakass' orasassa ca.
60. Satthukappam suvinayam dhāremi hadayen' aham  
namassamāno Vinayam viharissāmi sabbadā.
61. Vinayo āsayam mayham, Vinayo thāna-caṅkamam,  
kappemi Vinaye vāsam, Vinayo mayham gocarō.
62. Vinaye pāramippatto samathe cāpi kovido  
Upāli tam, mahāvīra, pāde vandati satthuno.
63. Kilesā jhāpitā mayham, bhavā sabbe samūhatā,  
sabbāsavā parikkhiṇā, n' atthi dāni punabbhavo.

<sup>1</sup> Variant : *Devale*.



## 2. SUBHŪTI-APADĀNA

( *Abridged* )

1. Himavantass' avidūre Nisabho nāma pabbato  
assamo sukato mayham, paṇṇasālā sumāpitā
2. Kosiyo nāma nāmena jaṭilo uggatāpano  
ekākiko adutiyo vasāmi Nisabhe tadā.
3. Phalam mūlañ-ca paṇṇañ-ca na bhuñjāmi aham tadā,  
pavattapaṇḍupattāham upajīvāmi tāvade.
4. Nāham kopemi ājivam cajamāno pi jivitam,  
ārādhemi sakam cittam, vivajjemi anesanam.
5. Rāg'-upasamhitam cittam yadā uppajjate mamaṃ  
sayam-eva paccavekkhāmi, ekaggo naṃ damem' aham.
6. Evam-me viharantassa appamāda-vihārino  
timsa-vassa-sahassāni pavane me atikkamum.
7. Appamāda-ratam disvā uttam'attham gavesakam  
Padumuttara-Sambuddho āgañchi mama santikam.
8. Timbarūsaka-vapṇābho appameyyo anūpamo  
rūpenāsadiso Buddho ākāse caṅkamī tadā.
9. Suphullo sālārājā va, vijju va 'bbhaghañ'antare,  
nānenāsadiso Buddho ākāse caṅkamī tadā.
10. Sīharājā va 'sambhūto, gajarājā va dappito,  
lāsito vyaggharājā va, ākāse caṅkamī tadā.
11. Siṅgīnikkha-suvapṇābho khadir'aṅgārasannibho  
maṇi yathā jotiraso, ākāse caṅkamī tadā.
12. Visuddha-Kelāsanibho, pupphamāse va candimā,  
majjhantiko va suriyo, ākāse caṅkamī tadā.
13. Disvā nabhe caṅkamantam evam cintes'-ahan-tadā :  
"Devo nu kho ayam satto udāhu manujo ayam ?
14. Na me suto vā diṭṭho vā mahiyā ediso naro ,  
api mantapadam atthi : ayam Satthā bhavissati."
15. Evāham cintayitvāna sakam cittam pasādayim,  
nānā pupphañ-ca gandhañ-ca sannipātetv' aham tadā
16. Pupphāsanam paññāpetvā sādhu-cittam manoramam  
narasārathīnam-aggam idaṃ vacanam-abravim :
17. "Idam-me āsanam, vīra, paññattam tav'anucchavam,  
hāsayanto mamaṃ cittam nisīda kusumāsane."
18. Nisīdi tattha Bhagavā asambhūto va kesarī  
sattarattindivam Buddho pavare kusumāsane.





19. Namassamāno aṭṭhāsiṃ sattarattindivam-aham ;  
vuṭṭhabhivā samādhimhā Satthā loke anuttaro
20. Mama kammaṃ pakittento idaṃ vacanam-abravi :  
"Bhāvehi Buddhānussatiṃ bhāvanānam anuttaram.
21. Imaṃ satiṃ bhāvayitvā pūrayissasi mānasam,  
timsa-kappa-sahassāni devaloke ramissasi.
22. Asītikkhattuṃ devindo devarajjam karissasi,  
sahassakkhattuṃ cakkavattī rājā ratṭhe bhavissasi.
23. Padesarajjam vipulaṃ gaṇanāto asaṅkhiyam  
anubhossasi taṃ sabbam, Buddhānussatiyā phalam.
24. Bhavābhave saṃsaranto mahābbhogam labhissasi,  
bhoge te ūnatā n' atthi, Buddhānussatiyā phalam.
25. Kappa-sata-sahassamhi Okkākakulasambhavo  
Gotamo nāma nāmena Satthā loke bhavissati.
26. Asītikoṭṭiṃ chaḍḍetvā dāse kammakare bahū  
Gotamassa Bhagavato sāsane pabbajissasi.
27. Ārādhayitvā Sambuddham Gotamaṃ Sākyapuṅgavaṃ  
Subhūti nāma nāmena hessasi Satthu sāvako.
28. Bhikkhusaṃghe nisīditvā dakkhiṇeyya-gaṇamhi taṃ  
tathāraṇavibhāre ca dvīsu aggaṃ ṭhapessati."
29. Idaṃ vatvāna Sambuddho Jalaj'uttama-nāyako  
nabham abbhuggamī viro, haṃsarājā va ambare.
30. Sāsito Lokanāthena namassitvā Tathāgataṃ  
sadā bhāvesiṃ mudito Buddhānussatiṃ-uttamam.
31. Tena kammaṃ sukatena cetanāpaṇidhīhi ca  
jāhitvā mānusam deham Tāvatisam-agañch'-aham.
32. Asītikkhattuṃ devindo devarajjam akārayiṃ,  
sahassakkhattuṃ rājā ca cakkavattī abos'-aham.
33. Padesarajjam vipulaṃ gaṇanāto asaṅkhiyam  
anubhomī su-sampattiṃ, Buddhānussatiyā phalam.
34. Bhavābhave saṃsaranto mahābbhogam labhām' aham,  
bhoge me ūnatā n' atthi, Buddhānussatiyā phalam.
35. Satasahass' ito kappe yaṃ kammaṃ akariṃ tadā,  
duggatiṃ nābhijānāmi, Buddhānussatiyā phalam.
36. Paṭisambhidā catasso, vimokhā pi ca aṭṭh' ime,  
cha-[-]abhiññā sacchikatā, kataṃ Buddhassa sāsanaṃ-ti.





## 3. KHEMĀPADĀNA

(Abridged)

1. Pacchime ca bhava dāni Sāgalāyaṃ puruttame  
rañño Maddassa dhītā 'sipaṃ manāpā dayitā piyā.
2. Saha me jātamattamhi khemaṃ tamhi pure abhū,  
tato 'Khemā'-ti nāmaṃ me guṇikaṃ udapajjaṭṭha.
3. Yadā 'haṃ yobbanam patta rūpavantā vibhūsitā,  
tadā adāsi maṃ tāto Bimbisārassa rājino.
4. Bimbisāro tadā rājā mam-anuggahabuddhiyā  
vaṇṇayitvā Veluvanaṃ gāyake pāpayi mamaṃ :
5. "Rammaṃ Veluvanaṃ, yena na diṭṭhaṃ Sugatālayaṃ  
na tena Nandanaṃ diṭṭhaṃ—iti maññemahe mayaṃ :
6. Yena Veluvanaṃ diṭṭhaṃ nara-nandana-nandanaṃ  
sudiṭṭhaṃ Nandanaṃ tena amarinda-sunandanaṃ."
7. Taṃ sutvā vanasamiddhiṃ mama sotaṃ manoharaṃ,  
daṭṭhukāmā taṃ-uyyānaṃ rañño ārocayim tadā.
8. Mahatā parivārena tadā maṃ so mahipati  
sampaṇesi taṃ-uyyānaṃ dassanāya samussukaṃ.
9. Yadā ca piṇḍāya muni Giribbaja-puruttamaṃ  
paviṭṭho 'haṃ tadā yeva vanaṃ daṭṭhum-upāgamiṃ.
10. Tadā taṃ phullapavanaṃ nānābhamarakūjitaṃ  
kokilāgītasambhitaṃ mayūragaṇa-naccitaṃ
11. Appasaddaṃ anākiṇṇaṃ nānācaṇkama-bhūsitam  
kuṭi-maṇḍapa-saṇkiṇṇaṃ yogīvara-virājitaṃ
12. Vicaranti amaññissaṃ saphalaṃ nayaṇaṃ mama.  
Tatthāpi taruṇaṃ bhikkhuṃ yuttaṃ disvā vicintayim :
13. "Idise pavane ramme ṭhito 'yaṃ navayobbane  
vasantaṃ-iva kantena rūpena susamanvito
14. nisinno rukkhamūlamhi muṇḍo saṅghāṭipāruto  
jhāyate vat' ayaṃ bhikkhu hitvā visayaṃ ratiṃ.
15. Nanu nāma gahaṭṭhena kāmam bhutvā yathāsukhaṃ,  
pacchā jipṇena dhammo 'yaṃ caritabbo subhaddako ?"
16. Suññakaṇ-ṭi viditvāna Gandhagehaṃ Jinālayaṃ,  
upetvā Jinam-addakkhim, udayantaṃ va bhākaraṃ.
17. Ekakaṃ sukhaṃ-āsīnaṃ vījamaṇaṃ var'itthiyā,  
disvān' evaṃ vicintesiṃ : "nāyaṃ lūkho narāsaḥ."
18. Sā kaṇṭhā kanakābhāsā padumānana-locanā  
bimboṭṭhī kundadasanā manonetta-rasāyanā





19. Hemadolā va savanā kalasākāra-sutthani  
vedimajjhā varassonī rammoru cārubbhūsanā
20. Rattamsaka-susamvitā nīlā maṭṭha-nivāsana  
atappaneyya-rūpena hāsabhāva-samanvitā.
21. Disvā tam-evam cintesim : "aho 'yaṃ atirūpini  
na mayānena nettana diṭṭhapubbā kudācanam."
22. Tato jarābhibhūtā sā vivaṇṇā vikatānanā  
sīnadantā setasirā salālā vadanāsuci
23. Samkhittakappā setakkhī lambāsubha-payodharā  
valivitata-sabbaṅgī sirāvitata-dehinī
24. Nataṅgi daṇḍa-dutiyā uppāsulikatā kisā  
pavedhamānā patitā nissasanti muhum muhum.
25. Tato me āsi samvego abbhuto lomahamsano :  
"dhī-r-atthu rūpaṃ asucim ramante yattha bālīsā."
26. Tadā mahākāruṇiko disvā samviggaṃānasam  
udaggacitto sumano imā gāthā abhāsatha :
27. "Āturaṃ asucim pūtim passa, Kheme, samussayaṃ  
uggharantaṃ paggharantaṃ bālānaṃ abhinanditaṃ.
28. Asubbhāya cittaṃ bhāvehi ekaggaṃ susamāhitaṃ :  
sati kāyagatā ty'atthu, nibbidā-bahulā bhava.
29. Yathā idaṃ tathā etaṃ, yathā etaṃ tathā idaṃ,  
ajjhattañ-ca bahiddhā ca kāye chandaṃ virājaya.
30. Animittañ-ca bhāvehi, mānānusayaṃ ujjaḥ,  
tato mānābhisamayā upasanta carissasi.
31. Ye rāgarattā 'nupatanti sotam  
sayamkataṃ makkaṭako va jālam,  
etaṃ hi chetvāna paribbajanti  
anapekkhino kāmasukhaṃ pabāya."
32. Tato kallikacittaṃ maṃ ātvāna naraśārathi  
Mahānidānaṃ desesi Suttantaṃ vinayāya me.
33. Sutvā suttanta-seṭṭhaṃ taṃ pubbaśāññaṃ-anuesariṃ,  
tattha ṭhitā 'va 'haṃ santi dhammacakkhuṃ visodhayim.
34. Tadā paṇamma sirasā, katvā ca naṃ padakkhiṇaṃ,  
gantvā disvā narapatiṃ imaṃ vacanam-abravim :
35. "Aho sammā upāyo te cintito 'yaṃ, arindama,  
vanadassana-kāmāya diṭṭho nibbanatho muni !
36. Yadi te ruccate, rājā, sāsane tassa tādino  
pabbajissāmi, rūpe 'haṃ nibbiṇṇā munibhāṇinā'."

1 Variant : munieṇinā.





37. Añjaliṃ paggahitvāna tadāha sa mahīpati :  
“anujānāmi te, bhadde, pabbajjā tava sijjhatu.”
38. Pabbajitvā tadā cāhaṃ sattamāse upaṭṭhite  
dīpodayañ-ca bhedañ-ca disvā samviggamānasā
39. Nibbinnā sabhasaṅkhāre paccayākāra-kovidā  
catur'oghe atikkamma arahattaṃ apāpuṇiṃ.
40. Kilesā jhāpitā mayhaṃ, bhavā sabbe samūhatā,  
nāgiva bandhanaṃ chetvā viharāmi anāsavā.
41. Sāgataṃ vata me āsi mama Buddhassa santike,  
tisso vijjā anuppattā, kataṃ Buddhassa sāsanan-ti.

#### 4. MAHĀPAJĀPATĪ-GOTAMĪ-APADĀNA

( Abridged )

1. Ekaḍā Lokapajjoto Vesāliyaṃ Mahāvane  
Kūṭāgāresu sālāyaṃ vasate naraśārathi.
2. Tadā Jinassa mātucchā Mahāgotamī bhikkhunī  
tahiṃ setapure ramme vasi bhikkhun'-upassaye  
bhikkhunīhi vimuttāhi satehi saha pañcabi.
3. Rahogatāya tass' evaṃ cīttass' āsi vitakkitam :  
“Buddhassa parinibbānaṃ sāvaka'aggayugassa vā  
Rāhul'-Ānanda-Nandānaṃ nāhaṃ sakkomi passitum.
4. Paṭihacca' āyusaṅkhāre ossajjitvāna nibbutiṃ  
gaccheyyaṃ Lokanāthena anuññātā mahesinā.”
5. Tathā pañcasatānaṃ-pi bhikkhunīnaṃ vitakkitam  
āsi Khemādikānaṃ-pi etad-eva vitakkitam.
6. Bhūmicālo tadā āsi, nāditā devadundubhi,  
upassayādhivatthā yā devatā sokapiṭitā  
vilapantā sakaruṇaṃ tatth' assūni pavattayum.
7. Sabbā bhikkhuniyo tā hi upagantvāna Gotamiṃ  
nipacca sirasā pāde idaṃ vacanaṃ abravum :
8. “Tattha toya-lavāsittā mayam, ayye, rahogatā,  
sācalā calitā bhūmi, nāditā devadundubhi,  
paridevā va sūyante, kim-atthaṃ nūna, Gotami ? ”
9. Tadā avoca sā sabbam yathāparivitaṃ,  
tāyo pi sabbā āhamsu yathāparivitaṃ :





10. "Yadi te rucitam, ayye, nibbānam paramam sivaṃ,  
nibbāyissāma sabbā pi Buddhānuññāya, subbate.
11. Mayam sahā va nikkhantā gharā pi ca bhavā pi ca  
sahā yeva gamissāma nibbānam padam<sup>1</sup>-uttamam."
12. —"Nibbānāya vajantīnam kiṃ vakkhāmi"—ti sā vadi,  
saha sabbāhi niggañchi bhikkhunī-layanā tadā.
13. Rathiyāya vajantīnam disvā saddhū upāsikā  
gharā nikkhamma pādesu nipacca idam abravum :
14. "Pasidassu, mahābhūge, anāthāyo vihāya no  
tayā na yuttam nibbātum" icc-aṭṭā vilapiṃsu tā.
15. Tāsam sokapahānattham avoca madhuraṃ giram :  
"ruditena alam, puttā, hāsakālo 'yam ajja vo.
16. Parīññātam mayā dukkham, dukkhabetu vivajjito,  
nirodho me sacchikato, maggo cāpi subhāvito.
17. Pariciṇṇo mayā Satthā, katam Buddhassa sāsanam,  
ohito garuko bhāro, bhavanetti samūhatā.
18. Yassa-v-atthāya pabbajitā agārasmā anagāriyam  
so me attho anuppatto sabbasaṃyojanakkhayo.
19. Buddhō tassa ca saddhammo anūno yāva tiṭṭhati,  
nibbātum tāva kālo me, mā maṃ socatha, puttikā.
20. Koṇḍaññ'-Ānanda-Nandādi tiṭṭhanti Rāhulo Jīno,  
sukhiṭo sahito Saṃgho, hatadappā 'va tiṭṭhiyā.
21. Okkākavamsassa yaso ussito Māramaddano,  
nanu sampati kālo me nibbānatthāya, puttikā ?
22. Cirappabbhuti yaṃ mayham patthitam ajja sijjhate  
ānaudabherikālo 'yam, kiṃ vo assūhi, puttikā ?
23. Sace mayi dayā atthi, yadi c' atthi kataññutā,  
saddhammatṭhitiyā sabbā karotha viriyam dajham.
24. Thīnam adāsi pabbajjam Sambuddho yācito mayā,  
tasmā yathā 'ham uddissam tathā tam-anutiṭṭhatha."
25. Tā evam anusāsivā bhikkhunīhi purakkhatā  
upecca Buddhā vanditvā imam vacanam-abravi :
26. "Aham, Sugata, te mātā : tvaṃ-ca, dhīra, pitā mama,  
saddhammasukhado, nātha : tayā jāt' amhi, Gotama ;
27. Saṃvaddhito 'yam, Sugata, rūpakāyo mayā tava,  
anindiyo dhammatanu mama saṃvaddhito tayā.





28. Muhuttam taṇhā-samanam khīraṃ tvam pāyito mayā,  
tayā 'haṃ santam-accantaṃ dhammakhīraṃ hi-pāyitā.
29. Vaddhanāraṅkhaṇe mayhaṃ anaṇo tvam, mahāmune,  
puttakāmā thiyo tāva labhantaṃ tādisaṃ sutam !
30. 'Raṇṇo mātā mahesi'-ti sulabhaṃ nāmaṃ itthinaṃ,  
'Buddhamātā'-ti yaṇ-nāmaṃ etaṃ paramadullabhaṃ.
31. Taṇ-ca laddhaṃ mayā, vīra, paṇidhānaṃ mamaṃ tayā,  
aṇukaṃ vā mahantaṃ vā taṃ sabbam pūritaṃ mayā.
32. Parinibbātum icchāmi viḥāyēmaṃ kalebaraṃ,  
anujānāhi me, vīra dukkhantakara nāyaka.
33. Cakkaṇkusadhaḥajākiṇṇe pāde kamalakomale  
pasārehi : paṇāman-te karissaṃ, putta, pemaṣā.
34. Suvaṇṇarāsisaṇkāsam sarīraṃ kuru pākataṃ,  
katvā dehaṃ sudiṭṭhaṇ-te santim gacchāmi, nāyaka."
35. Dvattiṃsalakkhaṇūpetam sappabhālaṇkataṃ tanum  
saṇjhā-ghanā va bāl'-akkam mātuccam dassayi Jino.
36. Phullāravindasaṇkāse taruṇādiccasappabhe  
cakkāṇkite pādāle pāde sā sirasā pati :
37. "Paṇamāmi narādiccam Ādiccakulaketunaṃ,  
pacchime maraṇe mayhaṃ na taṃ dakkhām' ahaṃ puna.
38. Itthiyo nāma, Lokagga, sabbadosākarā matā,  
yadi koc' atthi doso me khamassu, karuṇākara.
39. Itthikānaṇ-ca pabbajjaṃ yaṃ 'haṃ yāciṃ punappunaṃ,  
tāttha ce atthi doso me taṃ khamassu, narāsabha.
40. Mayā bhikkhuniyo, vīra, tavānuṇṇāya sāsitaṃ,  
tāttha ce atthi dunnītaṃ taṃ khamassu, khaṇḍhipa."
41. —"Akkhante nāma khantabbam kiṃ bhava guṇabhūṣane,  
kim-uttaraṇ-te vakkhāmi nibbānāya vajantiyā ?"
42. —"Dhaṇṇā 'haṇ-te, mahāvīra, pādapūjanatappaṛā  
tiṇṇasaṃsārakantārā saddhammena sirimatā."
43. Tato sā anusāvetvā bhikkhu-saṃghamhi subbatā  
Rāhul'-Ānanda-Nande ca vanditvā idam-abravi :
44. "Āsivisālayasame rogāvāse kaḷebare  
nibbiṇṇā 'haṃ dukkhapaṇke jarā-maraṇagocare,
45. Nānākalala-m-ākiṇṇe parāyatte niribake,  
tena nibbātum icchāmi anumaṇṇatha, puttakā."





46. Nando Rāhulabhaddo ca vītasokā nirāsavā  
ṭhitācaladhīti dhīrā dhammatam anucintayum.
47. Ānando ca tadā sekho sokaṭṭo Jinavacchalo  
tatth' assūni dharanto so karumam paridevati :
48. "Hāsanti Gotamī yāti, nūnam Buddho pi nibbutim  
gacchati na ciren' eva aggi viya nirindhano."
49. Evam vilapamānam tam-Ānandam āha Gotamī :  
"Sutisāgaragambhīra Buddh'upaṭṭhānatappara,
50. Na yuttam socitum, putta, hāsakāle upaṭṭhite,  
tayā me saramam, putta, nibbānattam upāgatam.
51. Tayā, tāta, samajjhīṭṭho pabbajjam anujāni no,  
mā, putta, vimano hohi, saphalo te parissamo.
52. Buddhasāsanapāletā, pacchimam dassanan-tava,  
tattha gacchām' ahm, putta, gato yattha na dissate."
53. Tam tathāvādinim Buddho mamam so etad-abravi :  
"na h' evam vandiyā Buddhā yathā vandasi, Gotamī."
54. —"Katham-carahi, sabbaññu, vanditabbā Tathāgatā,  
katham avandiyā Buddhā ?—tam me akkhāhi pucchito."
55. —"Āraddhaviriye pabitate niccam dāhparakkame  
samagge sāvake passa, esā Buddhāna-vandanā."
56. Parinibbānakūlam me ārocesim vināyakam,  
tato so samanubbāsi : "kalam jānāhi, Gotamī."
57. —"Sā vīsam-vassa-satikā jātiyā 'ham, mahāmune,  
alam-ettāvatā, vīra, nibbāyissāmi, nāyaka.
58. Padumuttaro nāma jino sabbadhammesu cakkhumā  
ito satasahassamhi kappe uppajji nāyako.
59. Tadā 'ham Haṃsavatiyā jātā 'maccakule ahm  
sabbōpakārasampanne iddhe phīte mahaddhane.
60. Kadāci pitunā saddhim dāsigaṇapurakkhatā  
mahatā parivārena tam upecca narāsabham,
61. Divā cittam pasādetvā sutvā c'assa subhāsitam,  
mātuccam bhikkhunim agge ṭhapentam naranāyakaṇi
62. Sutvā datvā mahādānam sattāham tassa tādino  
sa-samghassa nar'aggassa paccayāni bahūni ca,  
nipacca pādamūlamhi tam ṭhānam abhipatthayim.
63. Tato mahāparisatim avoca Isīsattamo :  
"Yā sa-samgham abhojesi sattāham Lokanāyakam  
tam ahm kittayissāmi ; suṇoṭha mama bhāsato :





64. Sata-sahassee-y-ito kappe Okkākakulasambhavo  
Gotamo nāma nāmena Satthā loke bhavissati.
65. Tassa dhammesu dāyādo oraso dhammanimmito  
Gotamī nāma nāmena hessati Satthu sāvika.
66. Tassa Buddhassa mūtucchā dīpit' āpādikā ayam  
rattaññūnañ-ca aggattam bhikkhunīnam labhissati."
67. Tam sutvā 'ham pamuditā yāvajjivam tadā Jinam  
paccayehi upaṭṭhitvā tato kālakatā aham.
68. Tāvatisesesu devesu sabbakāmasamiddhīsu  
nibbattā dasah' aṅgehi aññe abhibhavim aham.
69. Tatth' evādhīpateyyena adhigayha viroc'-aham  
ahosiṃ amarindassa mahesi dayitā tahiṃ.
70. Samsāre samsaranti 'ham kammavāyu-sameritā  
Kāsissa rañño visaye ajāyim Dāsagāmake.
71. Pañcadāsasatā nūna nivasanti tahiṃ sadā,  
sabbesam tattha yo jeṭṭho tassa jāyā ahos'-aham.
72. Sayambhuno pañcasatā gāmaṃ piṇḍāya pāvisiṃ,  
te disvāna aham tuṭṭhā saha sabbāhi ñātibhi.
73. Pūgā bhavitvā sabbāyo cātummāse upaṭṭhiya  
ti-cīvarāni datvāna samsaramha sa-sāmikā.
74. Tato cutā sapatikā Tāvatisagatā mayam  
pacchimā ca bhavē 'dāni jātā Devadahe pure.
75. Pitā Añjana-Sakko me, mātā maṃca Sulakkhaṇā,  
tato Kapilavattusmiṃ Suddhodana-gharaṅgatā.
76. Sesā Sakyakule jātā tass' eva gharam āgamuṃ,  
aham visiṭṭhā sabbāsam Jinass' āpādikā ahum.
77. Mama putto 'bhinikkhamma Buddho āsi vināyako  
pacchāham pabbajitvāna satehi saba pañcabi  
Sākiyānīhi vīrāhi saha santi-sukham phusiṃ.
78. —"Aho 'nukampikā<sup>1</sup> amham sabbāsam, vīra, Gotamī  
vāsītā tava puññehi, pattā no āsavakkhayam.
79. Asmāhi paricīṇṇo 'si mettacittāhi, nāyaka,  
anujānāhi sabbāyo nibbānāya, mahāmune."
80. —" 'Nibbāyissāma'—icc' evam kiṃ vakkhāmi vadantiyo ?  
Yassa dāni ca vo kalam maññathā''-ti Jino 'bravi.





81. Gotamī-ādikā tāyo tadā bhikkhuniyo Jinam  
vanditvā āsanā tambā vuṭṭhāya agamīsu tā.
82. Mahatā janakāyena saba Lokagganāyako  
anusamyāyi so dhīro mātucchaṃ yāva koṭṭhakam.
83. Tadā nipati pādesu Gotamī Lokabandhuno  
sah' etarāhi sabbāhi : pacchimam pādavandanam.
84. —“Idam pacchimakam mayham Lokanāthassa dāssanam,  
na puno amatākāram passissāmi mukhan-tava.
85. Na ca me vadanam, vīra, tava pāde sukomale  
samphusissati, Lokagga : ajja gacchāmi nibbutim.”
86. Sā saba tāhi gantvāna bhikkhun'upassayam sakam  
addhapallaṅkam-ābhujīya nisīdi paramāsaṇe.
87. Tadā upāsikā tattha Buddhasāsana-vacchalā  
tassā pavattim sutvāna upesum pādavandikā.
88. Karehi uram pahantvā chinramūlā yathā latā  
rudantā karuṇam rāvam sokaṭṭā bhuvi pātītā :
89. “Mā no, saraṇade nāthe, vihāya gami nibbutim,  
nipatitvāna yācāma sabbāyo sirasā mayam.”
90. Yā padhānatamā tūsam saddhā-paṇṇā upāsikā  
tassā sīsam pamajjanti imam vacanam abravī :
91. “Alam, puttā, visādena Mārapāsānuvattinā,  
aniccam saṅkhatam sabbam viyogantam calācalam.”
92. Tato sā tā vivajjitvā paṭhamam jhānam-uttamam  
dutiyaṃ tatiyaṃ-cāpi samāpajji catutthakam.
93. Ākāśāyatanaṃ-c' eva viññāṇāyatanaṃ-tathā  
ākāśaṇṇ' eva saṇṇaṇ-ca samāpajji yathakkamam.
94. Paṭilomena jhānāni samāpajjatha Gotamī  
yāvatā paṭhamam jhānam tato yāva catutthakam.
95. Tato vuṭṭhāya nibbāyi dipaccīva nirāsanā,  
bhūmicālo mahā āsi, nabhasā vijjutā pati.
96. Tadā āmantayi Satthā Ānadam sutisāgaram :  
“gaccha, Ānanda, nivedehi bhikkhūnam mātu nibbutim.”
97. Tad-Ānando nirānando assunā puṇṇalocano  
gaggarena saren' āha : “samāgacchantu bhikkhavo,
98. Pubbadakkhiṇapacchāsu uttarāyam va santi ye  
suṇantu bhāsitam mayham bhikkhavo Sugat'orasā.





99. Yā vaḍḍhayi payaḥḥena sarīraṃ pacchimam mune,  
sā Gotamī gatā santim, tārā va suriyodaye.
100. Yass' atthi Sugate saddhā, yo vā sisso mahāmune,  
Buddhamātussa sakkāraṃ karotu Sugat'oraso."
101. Sudūraṭṭhā pi taṃ sutvā sīgham-āgañchu bhikkhavo,  
keci Buddhānubhāvena, keci iddhisu kovidā.
102. Kuṭāgāre vare ramme sabbasoṇṇamaye subhe  
mañcakaṃ samāropesaṃ yattha suttā pi Gotamī.
103. Sabbā tahiṃ bhikkhuniyo āsura mañcesu sāyitā  
devānaṃ khandhaṃ ārūḷhā niyyanti anupubbaso.
104. Sabbaso chāditam āsi vitāpema nabhatthalam  
sa-tārā-canda-suriyā lañchitā kanakāmayā,
105. Paṭākā ussitā 'nekā vitatā pupphakañcukā  
ogatākāsadhūmā va mahiyā puppham-uggatam.
106. Dissanti canda-suriyā vijjalanti ca tārakā,  
majjhaṅgato pi c' ādicco na tāpesi sasi yathā.
107. Sabbāyo purato nītā nibbutā Sugat'orasā,  
Gotamī niyyate pacchā sakkatā Buddhaposikā.
108. Purato devamanujā sa-nāgāsuraabrahmakā  
pacchā sa-sāvako Buddho pūjattham yāti mātuyā.
109. Citakāni karitvāna sabbagandhamayāni te  
gandhacupṇādikipṇāni jhāpayīsu ca tā tahiṃ :  
sesabhāgāni dayhimsu atṭhisesāni sabbaso.
110. Ānando ca tadāvoca samvegajanakam vaco :  
"Gotamī nidhanam yātā, daḍḍhañ-c' assā sarīrakam :  
saṅketam : Buddhanibbānam na cirena bhavissati."
111. Tato Gotamidhātūni tassā pattaḡatāni so  
upanāmesi Nāthassa Ānando Buddhadodito.
112. Pāṇinā tāni paggayha avoca Isisattamo :  
"Mahato sāravantassa yathā rukkhassa tiṭṭhato,
113. Yo so mahattaro khandho palujjeyya aniccatā,  
tathā bhikkhuni-saṃghassa Gotamī parinibbutā"-ti.





## XII

### MISCELLANEOUS

#### I. BUDDHA'S UDĀNA

1. Sabbā disā anuparigamma cetasā  
n' ev' ajjhagā piyataram-attanā kvaci,  
evam-piyo puthu attā paresam,  
tasmā na himse param attakāmo-ti.
2. Yo brāhmaṇo bāhita-pāpadhammo  
Vedantagū vusita-brahmacariyo,  
dhammena so Brahmavādam vadeyya :  
yass' ussadhā n' atthi kubiñci loke-ti.
3. Yā kāci kaṅkhā idha vā huram vā,  
sakavediyā vā paravediyā vā,  
jhāyino tā pajahanti sabbā  
ātāpino brahmacariyam carantā-ti.
4. Tulam-atulañ-ca sambhavam  
bhavasamkhāram-ossaji munī,  
ajjhattarato samāhito abhindi  
kavacam-iv' atta-sambhavan-ti.
5. Abhedi kāyo, nirodhi saññā,  
vedanā vīti-rāhimsu' sabbā,  
vūpasamimsu saṅkhārā,  
viññānam attham-āgamā-ti.
6. Yassa mūlam chamā n' atthi, paṇṇā n' atthi, kuto latā ?  
tam dhīram bandhanā muttam ko tam ninditum-arahati ?  
devā pi nam pasamsanti, Brahmunā pi pasamsito-ti.
7. Ayoghana-hataas' eva jalato jātavedaso  
anupubb' ūpasantassa yathā na nāyate gati,  
evam sammā vimuttānam kāmabandh' ogha-tārinam  
paññāpetum gati n' atthi pattānam acalam sukhan-ti.

<sup>1</sup> Variant : sīti-bhacimsu.



## 2. ABHISAMBUDDHA-GĀTHĀ

[ JĀTAKA ]

1. Apaṇṇakaṃ tñānam-eke, dutiyam-āhu takkikā,  
etad-aññāya medhāvī taṃ gaṇhe yad-apaṇṇakan-ti.
2. Akilāsuno vaṇṇupathe khaṇantā  
udaṅgaṇe tattha papaṃ avindum,  
evaṃ muni viriyabal' ūpapanno  
akilāsu vinde haḍayassa santin-ti.
3. Appakena pi medhāvī pābhatena vicakkhaṇo  
samutṭhāpeti attānaṃ aṇuṃ aggīva santhaman-ti.
4. Manuññaṃ-eva bhāseyya nāmanuññaṃ kudācanam,  
manuññaṃ bhāsamānassa garuṃ bhāraṃ udaddhari,  
dhaṇaṇ-ca naṃ alabbhesi, tena c' attamano ahū-ti.
5. Yato yato garu dhuraṃ, yato gambhīravattani  
taḍ' assu kaṇham yuñjanti, svāssu taṃ vahate dhuran-ti.
6. Ye vaddham-apacāyanti narā dhammassa kovidā  
diṭṭhe va dhamme pāsamsā samparāye ca suggaṭi-ti.
7. Yo alīnena cittaṇa alīnamanaso naro  
bhāveti kusalam dhammaṃ yogakkhemassa pattiya  
pāpuṇe anupubbena sabbasaṃyojanakkhayan-ti.
8. Kodhanā akataññū ca piṣuṇā ca vibhedikā,  
brahmacariyaṃ cara bhikkhu, so sukham na vihāhisi-ti.
9. Āyatiṃ dosaṃ nāññāya yo kāme patisevati  
vipākante hananti naṃ kimpakkam-iva bhakkhitan-ti.
10. Kalyāṇim-eva muñceyya, na hi muñceyya pāpikaṃ,  
mokkho kalyāṇiyaṃ sādhu, mutvā tapati pāpikan-ti.
11. Samatittikaṃ anavasesakaṃ telapattam yathā parihareyya,  
evaṃ sacittam anurakkhe patthayāno disaṃ agatapubban-ti.
12. Asātaṃ sātārūpena piyarūpena appiyaṃ  
dukkham sukhassa rūpena pamattaṃ ativattati-ti.





## 3. VIDHUROVĀDA

[ JĀTAKA ]

1. So ca mitte amitte ca ñātayo suhadajjane  
alīnamanasamkappo Vidhuro etad-abravi :
2. "Eth' ayyo rājavasatīm, nisīditvā suṇoṭha me  
yathā rājakulam patto yasam poso nigacchati.
3. Na hi rājakulam patto aññāto labhate yasam  
nāsūro na pi dummedho na-ppamatto kudācanam.
4. Yadā 'ssa sīlam paññañ-ca soceyyañ-cādhigacchati  
atha vissasate tyamhi guyhañ-c' assa na rakkhati.
5. Tulā yathā paggaḥitā samadaṇḍā sudhāritā,  
ajjhiṭṭho na vikampeyya, sa rājavasatīm vase.
6. Tulā yathā paggaḥitā samadaṇḍā sudhāritā,  
sabbāni abhisambhonto, sa rājavasatīm vase.
7. Divā vā yadi vā rattim rājakiccesu paṇḍito  
ajjhiṭṭho na vikampeyya, sa rājavasatīm vase.
8. Divā vā yadi vā rattim rājakiccesu paṇḍito  
sabbāni abhisambhonto, sa rājavasatīm vase.
9. Yo c'assa sukato maggo rañño su-ppatīyādito,  
na tena vutto gaccheyya, sa rājavasatīm vase.
10. Na rañño śamakaṃ bhuñje kāmabhoge kudācanam,  
sabbattha pacchato gacche, sa rājavasatīm vase.
11. Na rañño sadisaṃ vatthaṃ na mālā na vilepanaṃ  
ākappaṃ sarakuttim vā na rañño sadisaṃ-ācare,  
aññaṃ kareyya ākappaṃ, sa rājavasatīm vase.
12. Anuddhato scapalo nipako samvut'indriyo  
manopapīdhi-sampanno, sa rājavasatīm vase.
13. Laddhavāro labhe vāraṃ n' eva rājūsu viessase,  
aggiva yato tiṭṭheyya, sa rājavasatīm vase.
14. Akkodhano asaṃghaṭṭo sacco saṇho apesuno  
saṃphaṃ giram na bhāseyya, sa rājavasatīm vase.



15. Vinīto sippavā danto katatto niyato mudu  
appamatto suci dakkho, sa rājavasatim vase.
16. Samaṇe brāhmaṇe cāpi silavante bahussute  
sakkaccam payirupāseyya, sa rājavasatim vase.
17. Chandaññū rājino assa cittaṭṭho c' assa rājino  
asaṃkusakavatti 'ssa, sa rājavasatim vase.
18. Es' ayyo rājavasati vattamāno yathā naro  
ārādhayati rājānam, pūjam labhati bhattusū''-ti.

#### 4. DESCRIPTION OF A HERMITAGE

[ Vessantara-Jātaka ]

1. Esa selo, mahābrahme, pabbato Gandhamādano  
yatttha Vessantaro rājā saha puttehi sammati,
2. Dhārento brāhmaṇa-vaṇṇam āsadañ-camasāñ-jaṭam,  
cammavāsī chamā seti, jātavedam namassati.
3. Ete nīlā padissanti nānāphaladharā dumā  
uggatā abbhakūṭā va nīlā añjanapabbatā.
4. Upari dumapariyāyesu saṃgītiyo va sūyare  
najjuhā kokilā saṃghā sampatanti dumā dumam.
5. Avhayant' eva gacchantam sākḥāpattasameritā,  
ramayant' eva āgantum, modayanti nivāsinam.
6. Cārū timbarukkhā c' ettha nigrodhā ca kapitthanā  
madhu-madhukā thevanti nice pakkā c' udumbarā.
7. Pārevatā bhavēyyā ca muddikā ca madbutthikā  
madhum anelakam tattha sakam-ādāya bhuñjare.
8. Aññ' ettha pupphitā ambā, aññe tiṭṭhanti dovīlā,  
aññe āmā ca pakkā ca bhekavaṇṇā tadūbhayam.
9. Ath' eva me acchariyam himkāro paṭibhāti mam,  
devānam-iva āvāso sobhati Nandan'ūpamo.





10. Vibhedikā nāḷikerā khajjurīnaṃ brahāvane  
mālā va ganthitā ṭhanti dhajaggān' eva dissare,  
nānāvaṇṇehi pupphehi nabhaṃ tārācitāṃ iva.
11. Tassāvidūre pokkharāṇi bhūmibhāge manorame  
padum'uppalasaṇṇebannā devānaṃ-iva Nandane.
12. Ath' ettha puppharasamattā kokilā mañjubhāṇikā  
abhinādenti pavanaṃ utusampupphite dume.
13. Thūlā siṃghāṭakā c' ettha saṃsādiyā pasādiyā  
maccha-kacchapa-vyāviddhā bahū c' ettha-m-upayānakā,  
madhuraṃ bhiṃsehi savati khīraṃ sappi muḷālihi.
14. Surabhi taṃ vanāṃ vāti nānāgandhasameritaṃ  
sammaddat' eva gandhena pupphasākhāhi taṃ vanāṃ.
15. Bhamarā pupphagandhena samantā-m-abhināditā,  
ath' ettha sakunā santi nānāvaṇṇā bahū diḷā,  
modanti saha bhariyāhi aññamaññaṃ pakūjino.
16. Bhassanti makarandehi pokkhare pokkhare madhū,  
ath' ettha vātā vāyanti dakkhiṇā atha pacchimā,  
paduma-kiṇṇjakkha-reṇubi okiṇṇo hoti assamo.

### 5. A LOVE-SONG

#### [ DĪGHA-NIKĀYA ]

1. Vande te pitaraṃ, bhadde, Timbaruṃ, Suriya-vaccase,  
yena jātā 'si, kalyāṇi, ānanda-janaṇi mama.
- 2-3. Vāto va sedakaṃ kanto, pāṇiyaṃ va pipāsino,  
Aṅgīrasī piyā me 'si dhammo arahatāṃ-iva,  
āturass' eva bhesajjaṃ, bhojanaṃ va jighacchato,  
parinibbāpaya, bhadde, jalantaṃ iva vārinā.
4. Sītodakiṃ pokkharāṇiṃ yuttaṃ kiṇṇjakkha-reṇunā  
nāgo ghammābhitatto va ogahe te thanūdarāṃ.
5. Accaṃkuso va nāgo ca jitaṃ me tutta-tomaraṃ,  
kāraṇaṃ na-ppajānāmi sammatto lakkhaṇ'ūrasā.





6. Tayi gathitacitto 'smi, cittam vipariṇāmitam,  
paṭigantum na sakkomi vaṅka-ghasto va ambujo.
7. Vām'-ūru saja mam, bhadde, saja mam mandalocane,  
palissaja mam, kalyāṇi, etam-me abhipatthitam.
8. Appako vata me santo kāmo vellita-kesiyā  
aneka-bhāgo<sup>1</sup> sampādi ārahante va dakkhiṇā.
9. Yam-me atthi katam puñṇam arahantesu tādisu,  
tam-me, sabbaṅga-kalyāṇi, tayā saddhim vipaccatam.
10. Yam-me atthi katam puñṇam asmim puthuvimaṇḍale,  
tam-me, sabbaṅga-kalyāṇi, tayā saddhim vipaccatam.
11. Sakyaputto va jhānena ekodi nipako sato  
amataṃ muni jigimsāno tam-aham, Suriya-vaccase.
12. Yathā pi muni nandeyya patvā sambodhim-uttamam,  
evam nandeyyam<sup>2</sup>, kalyāṇi, missi-bhāvam gato tayā.
13. Sakko ca me varam dajjā Tāvatisānam issaro,  
tāham, bhadde, vareyyāhe, evam kāmo dajho mama.
14. Sālam va na<sup>3</sup> ciram phullam pitaram te, sumedhase,  
vandamāno namassāmi yassa s' etādisi pajā-ti.

## 6. BUDDHAGHOSA

[ MAHĀVAMSA ]

1. Bodhimaṇḍasamīpamhi jāto brāhmaṇamāṇavo,  
vijjā-sippa-kalāvedī tisu Vedesu pārāgo,
2. Sammāviññātasamayo sabbavāḍavisārado  
vādatthi sabbadīpamhi āhiṇḍanto pavāḍino
3. Vihāram-ekam āgama rattiṃ Pātañjali-matam  
parivatteti sampuṇṇapadam suparimaṇḍalam.
4. Tatth' eko Revato nāma mahāthero vijāṇiya  
"mahāpaṇṇo ayam satto, dametum vaṭṭati"-ti so

<sup>1</sup> Variant : -bhāgo.

<sup>2</sup> Variant : nandeyya.

<sup>3</sup> Variant : Sālaenam.





5. "Ko nu gadrabharāvena viravanto"-ti abruvi,  
"gadrabhānaṃ rave atthaṃ kiṃ jānāsi"-ti āha taṃ.
6. "Ahaṃ jāne"-ti vutto so otāresi sakāṃ mataṃ,  
vuttaṃ vuttaṃ viyākāsi, virodham-pi ca dassayi.
7. "Tena hi tvaṃ sakāṃ vādam-otārehi" ca codito,  
pāḷim-āh Abhidhammassa, attham-assa na so 'dhiḡā.
8. Āha : "kass' eso manto"-ti, "Buddhamanto"-ti so 'bruvi,  
"dehi me taṃ"-ti vutte hi, "gaṇha pabbajja taṃ" iti.
9. Mantatthi pabbajitvā so uggaṇhi Piṭakattayaṃ,  
"ekāyano ayaṃ maggo" iti pacchā taṃ-aggahi.
10. Buddhassa viya gambhīraghosattā naṃ viyākaruṃ  
'Buddhaghoso'-ti, so sobhi Buddho viya mabhitale.
11. Tattha Nāpōdayaṃ nāma katvā pakaraṇaṃ tadā  
Dhammasaṅgaṇiyākāsi kaṇḍaṃ so Atthasāliniṃ,
12. Parittaṭṭhakathā-c' eva kātum ārabhi buddhimā,  
taṃ disvā Revato thero idaṃ vacanaṃ abruvi :
13. "Pāḷimattam-idhānītaṃ, n' attbi Atṭhakathā idha,  
tathācariyavādā ca, bhinnarūpā na vijjare.
- 14-15. Sīhal'atṭhakathā suddhā Mahindena matīmatā,  
Saṅgītittayaṃ ārūḷhaṃ Sammā-sambuddhadesitaṃ  
Sāriputtādi-gītaṃ-ca kathāmaggaṃ samekkhiya  
katā Sīhalabhāsāya Sīhalesu pavattati.
16. Taṃ tattha gantvā sutvā tvaṃ Māgadhānaṃ niruttiyā  
parivattehi, sā hoti sabbalokahitāvahā."
17. Evaṃ vutto pasanno so nikkhamitvā tato imaṃ  
dīpaṃ-āgā imass' eva raṇṇo kāle mahāmati.
18. Mahāvihāraṃ sampatto vihāraṃ sabbasādhunaṃ,  
Mahāpadhānagharaṃ gantvā Saṃghapālassa santikā,
19. Sīhal'atṭhakathaṃ sutvā theravādaṃ-ca sabbaso  
"Dhamma-ssāmiṃso eso va adhippāyo"-ti nicchiya,
20. Tattha Saṃghaṃ samānetvā "kātum-atṭhakathaṃ mama  
potthake detha sabbe"-ti āha. Vīmaṃsitum sa taṃ
21. Saṃgho gāthādvayaṃ tass' adāsi : "Sāmatthiyaṃ tava  
ettha dassēhi, taṃ disvā sabbe demā-ti potthake."
22. Piṭakattayaṃ-etth' eva saddhim-Atṭhakathāya so  
Visuddhimaggaṃ nāmākā saṃgahetvā samāsato.
23. Tato Saṃghaṃ samūhetvā Sambuddhamatakovidāṃ  
Mahābodhisamīpamhi so taṃ vācetuṃ ārabhi.



24. Devatā tassa nepuññaṃ pakāsetuṃ mahājane  
chādesuṃ potthakaṃ, so pi dvattikkhattuṃ-pi taṃ akā.
  25. Vācetuṃ tatiye vāre potthake samudāhate  
potthakadvayaṃ-aññaṃ-pi saṇṭhapesuṃ tabhiṃ marū.
  26. Vācayimṣu tadā bhikkhū potthakattayaṃ-ekato  
ganthato atthato vāpi pubbāparavasena vā.
  27. Theravādehi pālīhi pādehi vyaññanehi ca  
aññathattam-ahu n' eva potthakesu pi tisu pi.
  28. Atha ugghosayi Saṃgho tuṭṭhabaṭṭho visesato :  
"Nissamsayaṃ sa Metteyyo" iti vatvā punappunaṃ
  29. Saddhim-Atṭhakathāyādā potthake Piṭakattaye :  
ganthāgāre vasanto so vihāre dūrasaṃkare
  30. Parivattesi sabbā pi Sīhal'aṭṭhakathā tadā  
sabbesaṃ mūlabhāsāya Māgadhāya niruttiyā.
  31. Sattānaṃ sabbabhāsānaṃ sā ahosi hitāvahā,  
Theriyācariyā sabbe Pālīṃ viya taṃ aggahū.
  32. Atha kattabbakiccesu gatesu pariniṭṭhitim,  
vandituṃ so Mahābodhiṃ Jambudīpaṃ-upāgami.
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## NOTES

### VI

#### DHAMMAPADA

The Pali *Dhammapada* is the second book of the *KHUDDAKA-NIKĀYA*. It is the most important and popular of all the Buddhist texts on account of its antiquity, wealth of poetry and sublimity of thought. It is one of the seven books of a particular literary type (*vis.*, *Niti*, 'worldly wisdom') and, undoubtedly, the oldest of them. It consists of 26 chapters with a total of 423 verses. In each chapter, called a *vagga*, there is an interesting grouping of verses harping on a central theme (such as *appamāda*, *citta*, *puppha*, *loka*, *sukha*, etc.) and playing on a common sentiment. The tone is lofty and strikingly ethical and spiritual. The stanzas are either collections from other texts of the Pali Canon or new compositions themselves—all aptly interwoven into a single whole. The excellence of the compilation is best suggested by the spirit of the following verse in the *PUPPHAVAGGA*:—

Sekho *dhammapadam* sudesitam  
kusalo *pupham-iva* pacesati.

—"It is only the adept who culls the well-drawn Forms of the Law like the clever wreath-maker who plucks only the choicest flowers."

Each single verse is, as it were, a blossom of words, and each single thought is the very nectar of human nature. The harmony of the whole is at once elegant and exquisite, and its poetry—didactic and reflective—highly inspiring. The utterances are not merely sayings of worldly wisdom but spontaneous expressions of the eternal sentiment of man in his fulness. A new topical grouping of some of the verses of the *Dhammapada* is attempted in the Matriculation Pali Selections of the Calcutta University (1934).

Besides the Pali *Dhammapada*, there are copies of it in Prākṛit, Mixed Sanskrit and Sanskrit, bearing different titles. An account of all the earlier recensions with their chronology will be found in BARUA AND MITRA's *Prākṛit Dhammapada*, Introduction (Calcutta University publication). The Sanskrit *Dharmasamuccaya* is the latest known copy of the *Dhammapada*, of which an account is published in the *Indian Historical Quarterly*, 1925.

For the different meanings of the title of *Dhammapada*, see MAX MÜLLER, *SBE.*, Vol. X, part I, Intro., pp. xlv ff., and for the list of English translations of the text, see B. C. LAW's *History of Pali Literature*, Vol. I, pp. 224-225, and M. WINTERNITZ's *A History of Indian Literature*, Vol. II, p. 80, footnote 2.





1. **YAMAKAVAGGA**.—It is called *Yugavarga* in the *Udānavarga* (see Rockhill's translation). *Yamaka* or 'Twin' means that in this group two aspects of an idea are contrasted either in two separate *gāthās* or in two lines of one and the same *gāthā*. There are *gāthās* also in other groups in which two aspects of an idea are contrasted.

The word *dhamma* has different meanings in different contexts. As defined by the commentator Buddhaghosa, *dhamma* is used in the sense of (1) *guṇa*, or moral quality or action, (2) *desanā*, or doctrine as preached, (3) *pariyatti*, or doctrine as formulated, (4) *hetu*, or cause, condition or causal antecedent, and (5) *nissatta-nijjiva*, or that which is unsubstantial and non-animistic, i.e., phenomena, cosmic law. Since, in the above definition, *desanā* and *pariyatti* "really constitute but one main implication considered under the two aspects of Doctrine as taught and Doctrine as formulated," *dhamma* is generally understood by the fourfold connotation: doctrine, righteousness, condition, phenomena. According to the commentator, three of the five *Khandhas*, viz., *vedanā*, *saññā* and *saṅkhārā*, are collectively termed *dhammā* (pl.) to mean the "mental objects in general" representing the ideational phase of consciousness (*viññāṇa*), the fifth *Khandha*, or simply, "ideas" with which the mind deals. It is in this sense that he takes the word *dhammā* in the first pair of verses of the *Dhammapada*. Thus the expression *Manopubbāṅgamā dhammā manoseṭṭhā manomayā* means "(all) ideas are formed by the mind, dominated by the mind, directed by the mind". Note Max Müller's rendering: "all that we are is the result of what we have thought." *Cakkam va* (= *cakkam viya*)—like the wheel. *Vahato* (a genitive form) is paraphrased in the Commentary as "dhure yuttassa dburap vahato ballivaddassa", which means "of the bullock who is tied to a yoke and draws the carriage." *Chāyā va* (= *chāyā viya*)—like a shadow. *Anapāyini* (*na + apāyini*)—not leaving, constantly following. *Akkocchi* (acr. of *ā + √kruś*, an optional form of *akkosi*)—he scolded, abused. *Ahāsi* (= *avahari*)—he stole, robbed. *Sanantana* is the same word as *sanātana*, *purātana*, *cirātana*. *Sanantano dhammo*—"the good old rule" (*porāṇako dhammo sabbesam Buddha-Pacceka-buddha-khiṇḍasavānam gatamaggo*—C.), i.e., the ancient or eternal principle of civilized life. *Yamāmasse* (*√yama + āmasse*, attan. imper. 1st pers. pl. with a future sense) is explained in the Commentary thus: "uparamāma nassāma satatam samitam maccusantikam gacchāma", i.e., we will cease to be, die, go continually into the presence of death. Cf. *Jāt.*, VI, p. 555, v. 1, where a form in *-āmasi* occurs in the expression *Okandāmasi bhūtāni* (= *apacitīm nīcavuttīm dassentā jānāpema*—C.)—"We cry out reverently to the beings who ....". *Medhagā* (= *kalahā*, *bhaṇḍanā*, *viggahā*, *vivādā*)—quarrels, strifes. *Subhānupassim* (= *subham anupassantam*)—viewing as pleasant. *Paśahati* (= *abhibhavati*, *ajjhottharati*)—overpowers, crushes. With



the expression *bhojanamhi ca mattaññaṃ*, compare *Srīmad Bhāgavata*, VII. 14. 8, quoted at p. 241 of the present work. *Anikkasāvo* (adj., *a + nikkasāvo*)—not free from impurity, i.e., stained with the faults of passion and the like (*rāgādihi kasāvehi sa-kasāvo*—C.). *Samativijjhati* (*saṃ + ati + vijjhati*)—penetrates. *Katapuñño*—a virtuous man, a man who has done meritorious deeds (*nānappakārassa kusalassa kāraṇo puggalo*—C.). *Sahitaṃ* is, as the commentator puts it: “*Tēpiṭakassa Buddhavacanass’ etaṃ nāmaṃ*”, i.e., a sacred text. Note that *sahitaṃ* is the same word as *saṃhitaṃ*, accusative form of *saṃhitā*, meaning a Vedic collection, a Vedic text; also that the simile *gopova gāvo gaṇayaṃ* has a direct bearing on the life of the village cowherd whose duty it was to tend the cattle of the whole village on a common pasture. *Bhāgavā* (= *bhāgī*)—a sharer. *Sāmaññassa* (= *samaṇabhāvaṃ*)—of recluseship. With verse 19, compare *Kaṭhapaniṣad*, II. 23, where a somewhat similar expression, though in a different sense, occurs, viz.,

Nāyamātmā pravacanena labhyo  
na medhayā na bahunā śrutena.

2. APPAMĀDAVAGGA.—This group of verses has a legendary importance. It is said that the recital of the *gāthās* of the *Vagga* by Nigrodha-sāmaṇera made a deep impression on the receptive mind of king Aśoka and led ultimately to his conversion to Buddhism. There is little doubt that *appamāda* or *utthāna* is the keynote of Aśoka’s *Dhamma*. Among the *Gītās*, the *Sanatsujātiya* alone inculcates the principle of *Apramāda*.

*Appamādo* means ‘diligence’, ‘alertness’, ‘earnestness’ as opposed to ‘lapse’, ‘lethargy’, ‘unmindfulness’. It is used in the sense of acting energetically, exerting oneself strenuously, striving mindfully and with self-confidence. *Paḍaṃ*—literally, a step, footstep, track; figuratively, a way, path, position; a word, verse (or a quarter of a verse), sentence. It also implies a principle, part, constituent, characteristic. Thus the expression *appamādo amatapaḍaṃ* means ‘earnestness is the step, i.e., the way or path that leads to immortality’. *Sātathikā* (adj., derived fr. *satata*, ‘always’)—persevering. *Yogakkhemam*—lit. ‘rest from exertion’; ‘security’ (from bondage), i.e., ‘perfect peace or uttermost safety’, often used as an epithet of Nibbāna. *Utthānena*—lit. ‘by rousing’; by energy, zeal, exertion (cf. Aśoka’s expression *utthāne* in R. E. VI). *Pajāṃ* (f.)—progeny, generation; beings, mankind. *Abal’assaṃ* (acc.)—a weak horse, as opposed to *bhadro asso*, ‘a good or swift horse’ (DANḌAVAGGA, verse 15) and *duṣṭāsvā iva sārathēh* (*Kaṭhapaniṣad*, III. 5). *Saññojanam* (= *saṃyojanam*) means a ‘bond’, ‘fetter’, especially the fetter that binds a man to the wheel of transmigration. There are ten *Samyojanas*: (1) *sakkāyaditṭhi* (theory of soul), (2) *vicikicchā* (perplexity), (3) *silabbata-purāṇassa* (adherence to the observance





of mere rule and ritual ), (4) *kāmacchanda* ( lustful desire ), (5) *vyāpāda* ( ill-will ), (6) *rūparāga* ( lust after rebirth in the world of form ), (7) *arūparāga* ( lust after rebirth in the world of the formless ), (8) *māna* ( pride ), (9) *uddhaccaṃ* ( flurry ), and (10) *avijjā* ( ignorance ). The first five are called *Orambhāgiyāni*, or pertaining to this world, and the last five are called *Uddhambhāgiyāni*, or pertaining to the world hereafter.

3. CITTAVAGGA.—It contains a popular conception of MIND. Ordinarily, the mind is *phandanam* ( frisky ), *capalam* ( fickle ), *dūraṅgamaṃ* ( travels afar ), *ekacaram* ( roams alone ), *guhāsayam* ( dwells in a cavity ), and so forth. The mind 'travels afar' in the sense that it can at will think of a distant object ; it 'roams alone' in the sense that it can withdraw itself from all objects ; and it 'dwells in a cavity' in the sense that its existence is circumscribed by the physical frame. The stanza—*Vārijo va thale khitto* etc. justifies the *phandana* of the mind in its persistent struggle to overcome a condition which is uncongenial, viz., the predominance of Māra over it, just as a fish, taken out of its watery home, struggles to get back to it. The word *dūraṅgama* has at its back the Upaniṣad expression 'dūre vrajati', *ekacaram* has 'ekah carati', and *guhāsayam* has 'nihito guhāyām'.

*Māradheyyam*—the realm or kingdom of Māra ; cf. *maccudheyyam* in PAṆḌITAVAGGA, verse 11 ( p. 274 ). *Damatho* ( Skt. *damatha* )—subduing, restraint, control. *Anavaṭṭhita* ( adj., *na + avatṭhita*, Skt. *avasthita* )—not fixed, unsettled, unsteady ; changeable. *Pariplava-pasādassa*—of one who has wavering faith. *Anavassuta* ( *na + avassuta* fr. *ava + √ sru*, 'to leak' )—free from leakage, i.e., from lust. *Anantāhata* ( *na + anvāhata* fr. *anu + ā + √ han* )—not perplexed, unagitated. The stanza—*Aciram vat' ayaṃ kāyo* etc. is quite out of place here and it is rightly included in the Jaravaga of the *Prakṛit Dhammapada*. In verse 8, the expression *yodhetha Māraṃ paññāvudhena* clearly indicates that the most effective weapon against Māra is *paññā*, 'knowledge'. *Anivesano* ( *a + nivesano*, fr. *nivesati* )—having no resting place ; free from attachment ( *anālayo*—C. ). In the expression *paṭhavim adhisesati* ( verse 9 ), there is an echo of the popular definition of *śmaśāna* (= Pali *susāna* ) as a resting place for the dead body. Compare *Kālikā-Purāṇa*, ch. III—

“*Sman-śabdena śavaḥ proktaḥ, śūnam śayanamucyate.*”

The word *chuddho* is paraphrased in the Commentary by 'chaddito' ( cast away ). But philologically, the word is the same as *kṣubdha* ( agitated, discontented, swelled, inflated ),—a meaning which agrees with the context. *Kalīṅgaram* ( nt. )—a log, a piece of wood. *Diso* ( Skt. *dvīṣa* )—a hater, an enemy. *Kayirā* ( opt. of *karoti*, an optional form of *kareyya*, Skt. *kuryāt* )—one may do. *Pāpiyo* ( used adverbially, fr. *pāpa + iyo*, Skt. *īyas* )—in a worse manner, miserably.



4. PUPPHAVAGGA.—The simile of the flower is the burden of the stanzas in this group. In verse 2, the expression—*sekho dhammapadam sudesitam kusalo puppham-iva pacesati*, holds the key to the appreciation of the real beauty of the Dhammapada as an anthology. Note that in the expression *Mārassa papupphakāni*, 'flowery arrows of Māra, the Tempter', one has a clear anticipation of the later poetical conception of the *puspaśara* of Kāma, the Indian Cupid. In verse 6, the simile of the bee and the flower is important as illustrating the ideal of 'non-harming' (*ahimsā*), which a Buddhist monk kept before him in dealing with life in general. The ideal is that he should follow the mode of conduct by which he may procure his requisites without causing injury or disadvantage to others, just as a bee collects nectar without harming (*ahetthayaṃ*) the flowers.

*Sekho* (fr. *sikkhatī*)—a trainee, one who has still to learn, one who is under training, one who has not yet attained Arahantship. "This term is applied to the first seven Ariyapuggalas, the eighth or Arhat being *asekho* (not to be trained, i.e., perfect). It implies that they have still a remainder of human passion to eradicate, still duties to perform, still a probation to be passed through. The seven Sekhas or Sekhapuggalas are *sotāpattimaggattho*, *sotāpattiphalattho*, *sakadāgāmicattā*, *sakadāgāmiciphalattho*, *anāgāmicattā*, *anāgāmiciphalattho*, and *arahattamaggattho*. Of these, the first has a maximum of human passion to get rid of, and the last a minimum, being but very slightly removed from the perfect sanctification of the *arahattaphalattho* or Arhat proper." As explained by the commentator : *Sekho-ti adhisīlasikkhā adhicittasikkhā adhipaṇṇāsikkhā-ti imā tisso sikkhā sikkhanato sotāpattimaggattham ādim katvā yāva arahattamaggatthā sattavidho sekho*, "by Sekha are meant the seven Sekhas, who stand in the stages beginning with Sotāpattimaggaship and ending with Arahattamaggaship, who are disciplined in these three disciplines : higher morality, higher thought, and higher knowledge"—see Childers, *Pali Dict.*, s.v. *Sekho*. *Abhisambudhāno* (pr. p. of *abhi + sam + √budh*)—having gained perfect knowledge of. *Paleti* (= *palāyati*)—runs away, flees. For the idea of verse 7, compare MALAVAGGA, verse 18 : *Sudassam vajjam aññesaṃ* etc. ; also Aśoka's P. E. III : *Kayānam eva dekhati .... iyaṃ me pāpe kaṭe*. *Saṅkāradhānasmim* (loc. of *saṅkāra + dhāna* = *saṅkāratthāna* = *saṅkarakūṭa*)—on a heap of rubbish, on a dust heap. *Ujjhita* (pp. of *ujjhati*)—thrown out, cast away (*chaḍḍita*—C.). *Puthujjane* (acc.)—lit. ordinary, average persons, common men, but figuratively, those who are yet unconverted (as opposed to those who have entered upon any of the four Paths).

5. BĀLAVAGGA.—This group of verses mainly deals with the nature of a fool. It teaches that there can be no association with a fool (*n'attā bāle*





*sahāyatā*). A fool thinks himself wise and wishes for a false reputation. As long as the evil deed done does not bear fruit, the fool thinks it is like honey; but when it ripens, then he suffers grief.

*Santassa* (Skt. *śrāntasya*)—of one who is tired, wearied, exhausted. *Vihaññati* (Pass. of *vi + √han + ti*)—is troubled, afflicted, harassed or grieved; agitated, perplexed. With the expression *attā hi attano n'atthi*, contrast *attā hi attano nātho* in *ATTAVAGGA*, verse 4. *Dabbi* (Skt. *darvi*)—a (wooden) spoon. As two aspects of an idea are contrasted in verses 5 and 6, note that they could easily be included in the *YAMAKAVAGGA*. *Rodaṃ* (= *rodanto*)—crying. *Paṭisevati* (= *anubhoti*)—undergoes, suffers. *Patito* (= *pahattho*)—cheerful, delighted. *Saṅkhātadhammānaṃ*—of those who have understood or mastered the truth of things (*ñātadhammānaṃ*—C.), an epithet of the Arāhants. *Sajju* (adv., Skt. *sadyas*)—instantly, quickly. *Nattaṃ* (= *jānanabhāvo*, the sense being the same as Skt. *jñānaṃ*)—knowledge. *Asataṃ bhāvanam-iccheyya* is explained in the Commentary by “*bālo bhikkhu avijjamānaṃ sambhāvanam iccheyya, assaddho samāno 'saddho'-ti maṃ jano jānātū-ti icchati*”, i.e., (a foolish bhikkhu) may wish ‘for a false reputation’. Note that *upanisā* in verse 16 is the same word as Skt. *upanīṣat*, which frequently occurs in the Upaniṣads in the sense of *ādeśa* (command), *upadeśa* (instruction), and *rahasya* (secret). In the Pali context—*aññā hi lābhūpanisā*, ‘secret’ is perhaps a better rendering of *upanisā* than ‘way’ or ‘means’, the sense of the whole expression being: ‘The secret of gain is one thing, the secret of Nibbāna another’.

6. *PAṇḍITAVAGGA*.—Here are given the qualities of a wise man. If one follows such a wise man, he grows better, not worse (*tādisaṃ bhajamānassa seyyo hoti, na pāpiyo*).

*Pavattāraṃ* (= *ācikkhitāraṃ*)—one who tells or shows. *Niggayhavādiṃ* (fr. *ni + gayhati*, Pass. of *niggaṇhāti*)—lit. one who speaks rebukingly; one who censures. *Asabbhā* (abl.)—from a low or sinful act (*akusaladhammā*—C.). *Dhammapīti* is explained in the Commentary thus: “*dhammapāyako dhammaṃ pivanto-ti attho, ... ariyasaccāni paṭivijjhanto dhammaṃ pivati nāma*”. It means ‘one who comprehends the doctrine (or the Truth)’. *Nettikā* (pl.)—those who make conduits for watering or irrigation (*udakaṃ nenti-ti nettikā*—C.). Verse 5 of this group is similar to Verse 17 of *DAṆḌAVAGGA*, where *paṇḍitā* is replaced by *subbatā*. *Ekaghano*—wholly solid, not hollow (*a-susiro*—C.). For the verse—*Selo yathā ekaghano* etc., cf. *Maṅgalasutta*: ‘*Phuṭṭhassa lokadhammehi cittaṃ yassa na kampati*’, and *Ratana-sutta*: ‘*Yathindakhilo paṭhavim sīto siyā, catubbhī vātebhi asampakampiyo*’. See how verse 10—*appakā te manussesu* etc.—has been explained in the *Milindapañha*, under *SADDHĀ* (ante, p. 163, ll. 1-7). *Maccudheyyaṃ* is paraphrased by “*maccussa nivāsanaṭṭhānabhūtaṃ*



tebhūmakavattāpī", i.e., the realm of Death, which extends over the three spheres of existence, viz., *Kāmaloka*, *Rūpaloka* and *Arūpaloka*. *Sambodhi-y-aṅgesu* (= *sambojjhaṅgesu*)—in the constituents of Sambodhi (Enlightenment), which are seven: (1)—*sati* (mindfulness), (2) *dhammavicaya* (investigation of doctrine), (3) *virīya* (energy), (4) *pīti* (joy), (5) *passaddhi* (tranquillity), (6) *saṁādhī* (concentration), and (7) *upekkhā* (equanimity).

7. *ARAHANTAVAGGA*.—*Arhat* or *Arahant* is the fit epithet of a Jina as well as of a Buddha, and in the phraseology of Jainism and Buddhism it means the Elect, i.e., the person who is supremely worthy of respect. But in *Ardha-Māgadhi* we have also the spelling *arihanta*, suggesting a different derivation of the word, 'one who has destroyed all his internal enemies'. In Jainism, the epithet has nowhere been applied to the case of a disciple, while in Buddhism it occurs also as an epithet of a disciple who has attained to the last stage of sanctification.

*Gataddhino* (gen. of *gata* + *addhin*)—of one whose journey (to Nibbāna) is completed (*gatamaggassa*—C.). *Uyyuñjanti* (*ud* +  $\sqrt{yuj}$  + *anti*)—they go away, depart, leave their abodes. *Parīññātabhojanā*—'those who live on recognised food or take the right view of the food they eat.' Cf. *Bhāgavata*, VII. 14.8 (*ante*, p. 241). *Suññatā*, *animitta* and *appaṇihita* are the three epithets of *vimokkha* or Nibbāna. Nibbāna is called *suññatā*, because it is devoid of lust and the like. It is *animitta*, because it is undefiled by them. It is *appaṇihita* in the sense that it has no bent on anything, i.e., free. *Pahīna-mānassa*—of one whose pride is abandoned. For similarity of idea in the expression, *devā pi tassa piḥayanti tādino*, compare *BUDDHAVAGGA*, verse 3 (*ante*, p. 283). *Assaddho*, *akataññū*, *sandhicchedo*, *hatāvakāso*, *vantāso*—all these are the epithets of an Arahant. He is called *assaddho*, because he has no faith in the words of others about his own attainment. He is *akataññū*, because he knows the uncreated Nibbāna. He is *sandhicchedo* in the sense that he has cut the cycle of rebirths and brought them to an end. He is *hatāvakāso*, because good and evil have no chance to happen in him. He is also *vantāso*, because he has given up all wishes.

8. *SAHASSAVAGGA*.—The *gāthās* of this group are traditionally associated with the three Jāṭila leaders of Gayā, each with a thousand followers. By addressing these *gāthās* Buddha could make an appeal to them and convert them to the new faith.

*Anatthapadasaṃhita*—(adj.) 'connected with useless or bad words'. *Atthapadam*—a sensible or useful word. *Have* (indeel, *ha* + *ve*, Skt. *vaś*)—indeed, for certain. *Yittham* (Skt. *iṣṭam*)—an offering, generally made on auspicious days (*yebhuyyena maṅgalakiriyādivasesu dinnadānam*—C.). *Hutam*





(substantive, pp. of *jahati*)—'oblation'; but as explained by the commentator, it means an abundant gift after making due preparation as well as a gift given with faith in such action and its effect (*abhisamkharitvā katam pahutadānañ-c'eva kammañ-ca phalañ-ca saddahitvā katadānañ-ca*). The word *ujjugata* or *ujugata* means 'a man of upright life' and is used with reference to four classes of persons: *sotāpanna* (a stream-winner), *sakadāgāmi* (an once-returner), *anāgāmi* (a non-returner) and *khiṇḍasa* (an Arahant). For a different enumeration of *cattāro dhammā*, 'four virtues', compare verse 8 under ĀLAVAM in the SAMYUTTAKA (*ante*, p. 333). *Ekāhaṃ jīvitam*—a life of one day. *Viriyaṃ ārabhato daḥham*—'of one who exerts himself strenuously or makes a firm effort'.

9. PĀPAVAGGA.—The verses under this group teach that one can by no means escape the consequences of his action, good or bad. In other words, the action is represented here as *vedaniya*, 'to be felt', by the doer either in this world or in the future state.

*Abhittaretha* (imper. of *abhi + √lar = tvar*, evidently a wrong spelling for *abhittaretha*)—make haste, be in a hurry (*turita-turitam sīghasigham kareyyā-ti attho*—C.). *Uccayo* (n.)—accumulation (*vaḍḍhi*—C.); cf. *Sukarāni asādhuni* etc. in ATTAVAGGA, verse 7. *Paccati* (Pass. of *pacati*)—bears fruit, gives result (*vipākam deti*—C.). *Appasattho* (Skt. *alpa + śastra*)—having scanty arms. Note that line 1 of verse 8—*vāṇijo va bhayaṃ maggaṃ* etc., clearly bears out that the journey or voyage of merchants was not safe, and that to overcome dangers the merchants were armed. *Abbaṇam* (adj., *a + vaṇam*)—one who has no wound. *Anaṅganassa*—of one who has no blemish, free from corruptions (*nikkilesassa*—C.). *Saggaṃ* ..... *anāsavā* (verse 11)—Here is a distinction between the attainment of *Sagga* (heaven) and that of *Parinibbāna* (extinction), the former being the destination of the righteous ones (*sugatino*) and the latter that of the Arahants, who are free from human passion (*anāsavā*). There can be existence or re-birth in the case of those who have gained *Sagga*, but not so in the case of those who have attained *Parinibbāna*, i.e., the Arahants. *Nappasathetha* (*na + pasathetha*, fr. *pa + √sah*)—would not overcome (*nābhībhavēyya*—C.).

10. DANDAVAGGA.—In this set of verses there is an argument in favour of the Buddhist principle of 'non-harming'. The argument starts from a general truth which is taken for granted, namely, that all creatures aim at happiness (*sukhakāmaṇi bhūtāni*), as we do ourselves. If so, it necessarily follows that one should not do anything that may interfere with the happiness of others.

*Vuttā* (Skt. *uktā*, pp. of *√vac*)—(those who are) spoken to, addressed. *Sārambhakathā* (Skt. *saṃrambha*, fr. *√rabh*)—impetuous or angry talk. *Neresi*



(imper. of *na + ereti = ireti*)—(if) you do not move (yourself), i.e., if you do not raise a voice. *Upahata* (pp. of *upa + √han*)—impaired, spoilt. *Pāceti*—drives, guides (*neti*—C.). *Sehi kammehi*—by his own deeds (*attano kammehi*—C.). *Jāniṃ* (for *hāniṃ*)—loss (of wealth). *Upasaggam*—trouble, misfortune; *upasaaggam* is *metri causa*. *Abbhakkhānam* (fr. *abhi + ā + √khyā*)—accusation. *Daruṇam* (adj.)—strong, severe (*ghoraṃ*—C.). *Pabhaṅguram* is a variant of *pabhaṅgunam*, which is explained by the commentator as *pabhaṅgubhāvam*, 'breaking up', 'destruction'. *Nānāsakā* (*na + anāsakā*)—not fasting. The word *anāsaka* (*an + āsaka*) means literally 'not taking food' (*bhattapaṭikkhepo-ti attho*—C.). *Thaṇḍilasāyikā*—lying on the bare ground (*bhūmisayanam*—C.). *Ukkuṭikappadhānam*—exertion in squatting posture, as an ascetic practice (*ukkuṭikabhāvena āradha-viriyaṃ*—C.): "The soles of the feet are firmly on the ground, the man sinks down, the heels slightly rising as he does so, until the thighs rest on the calves, and the hams are about six inches or more from the ground. Then with elbows on knees he balances himself."—*Pali-English Dict.* (P.T.S.), s.v. *Ukkuṭika*. In verses 13-14, the point emphasized is that the saintliness of a person is not to be determined by the garb in which he appears or even by external practices. It is the internal purity and tranquillity which determines the holiness of a man. Cf. *DHAMMATTHAVAGGA*, verses 7-8; also *Samyuttaka*-verses under *JATILA*. *Hirinisedho* (adj.)—'restrained by conscience or modesty'. *Appabodhati*—As already noted by Childers, "Fausböll takes *appabodhati* as the equivalent of *a + prabodhati*", and renders the expression—*yo nindam appabodhati* etc., "who does not excite (gives no occasion for) blame, as a spirited horse does not need the whip".—"Subhūti is of opinion that *appa* is the prep. *apa* with the consonant doubled *metri causa*, and this seems to be in agreement with the comment, which says *nindam apaharanto bujjhati-ti appabodhati*. The commentator evidently understands it in the sense of "wards off reproof", or "sees his error in time to amend it, and so averts the threatened reproof" (*attano uppannam nindam*), just as a spirited horse does not wait for the stroke to fall, but as soon as the whip is raised, starts forward and thereby renders the blow unnecessary (*attani patamānam kasam apaharati, attani patitum na deti*, "arrests the whip in its tail, and does not suffer it to reach him").—Childers, *Pali Dict.*, s.v. *Appabodhati*. For the similes of *asso bhadro* in verses 15 and 16, read *BUKKHUVAGGA*, verse 21 and Notes; cf. also *APPAMĀDAVAGGA*, verse 9. *Kasām* is evidently *metri causa* for *kasam*, 'whip'. *Patissatā* (*pati + satā*, Skt. *smṛtā*, pp. of *sarati*, Skt. *smarati*)—thoughtful, mindful. *Pahassaṭṭha* (*pa + √hā + fut. 2nd pers. pl.*)—you will give up, abandon (*pajahissatha*—C.). Verse 17 is a repetition of verse 5 of the *PAṆḌITAVAGGA* with *subbatā* for *paṇḍitā*.

11. *JARĀVAGGA*.—The verses of this group contain age-old gloomy reflections on the impermanence of the body.





*Onaddhā* (pp. of *ava + nandhati*)—covered, shrouded in. *Cittakataṃ*—adorned, dressed up (*vicittan-ti attho*—C.). *Bimbam* (nt.)—an image ; a human body. *Arukāyaṃ* (Skt. *arus*, 'wound')—a body of wounds. *Samussitaṃ* (pp. of *saṃ + ud + √śri*)—lit. erected, raised ; 'made up'. *Aturaṃ*—diseased, sickly. *Pūtisandeho*—foul body, mass of corruptions (*pūtikāyo, pūtidaho*—C.)—all with reference to the human body. *Apatthāni* (Skt. *apāstāni*, pp. of *apa + √ās*)—scattered, laid aside, thrown away, discarded (*chadditāni*—C.). In verse 4, it should be noted that the comparison is not between rotten gourds (*apatthāni alāpūni*) and white bones of the pigeon (*kāpotakāni atthini*). As the corresponding verses in the JARAVAGA of the *Prakrit Dhammapada* shows (see ante, p. 280, footnote 5), the comparison is between discarded gourds and scattered conch-white skulls (*saṅkha-vaṇṇāni āsāni*), and between pigeon-white bones and the human skeleton. In verse 6, the expression *rājarathā sucittā* ('painted royal chariots') symbolises the whole royal state. For the real import of the verse, see the explanation offered in BARUA AND MITRA'S *Prakrit Dhammapada*, Jaravaga. Note that the two verses 8-9 furnish us with a very fine specimen of *Udāna* or inspired utterance of Buddha. According to the *Dhammapada-Commentary*, this is the first utterance of Buddha, and the *gahakāraka* is no other than *Taṇhā*, the builder (*vaḍḍhaki*) of the tabernacle. *Cāpātikhinā* (= *cāpāto atikhinā*)—shot, discharged from a bow (*cāpā vinimuttā-ti attho*—C.). According to Childers, the reading perhaps should be *cāpā 'tikhinā*, 'worn-out bows'. *Anutthunam* (pr. p. fr. *anu + thanati* or *thunāti*, Skt. *√stan*, 'to bewail')—lamenting, deploring (*anusocantā*—C.). The last two verses are perhaps applicable to the laity.

12. *ATTAVAGGA*.—All the reflections in this group tend to heighten the importance of self-culture and self-reliance as the real means of emancipation. The *gāthās* are an answer to those who incline to interpret Buddhism as a religion which denies not only the existence of soul (the percipient) but also that of self (the biological entity).

*Patirūpe nivesaye*—one should establish (himself) in proper or suitable state (*anucchavike guṇe patitthāpeyya*—C.). *Na kiṭṭaseyya*—he should not let himself be afflicted or distressed. For the idea of verse 4, compare *BUKKHUVAGGA*, verse 21 ; but with a different idea *BĀLAVAGGA*, verse 3 has *attā hi attano n' atthi*. *Otthataṃ* (pp. of *ava + tharati*)—covered, overspread, overgrown. Verse 7, which supplies the reason for the idea contained in verse 2 of *PĀPAVAGGA*, is echoed in Aśoka's expressions: *sukaram hi pāpam* and *kalyāṇam dukaram* in R. E. v. *Kaṭṭhaka*—name of bamboo-reed (*veḷusaṅkhātassa kaṭṭhassa*—C.). *Attaghaṇṇāya* (dat. fr. *atta + √han*)—for its own destruction. *Phallati*—bears fruits. *Paccattam* (adv., *patī + attam*)—by himself, individually, inwardly, 'in his own heart' (*attant yeva = attano attano abbhantare*—C.).



13. LOKAVAGGA.—This group of verses deals with the nature of common men in this world. *Loka* here means 'the multitude of the world', 'the people in general' (*lokāyamahājano*—C.).

*Lokavaddhano*—lit. an increaser of the world, i.e., a 'popularity-hunter'. *Uttitṭhe* is commonly understood in the sense of 'one should rise up', i.e., exert oneself. But the commentator takes the word as substantive loc. sg. to mean *uttitṭha-piṇḍe* with reference to 'alms that has come up', i.e., ready to hand, the sense being 'one should not ignore such alms'. Cf. the phrase 'Don't look a gift-horse in the mouth'. *Viśīdanti* (fr. *vi* + *√sad*)—are afflicted, distressed. *Vijānataṃ* (pr. p., gen. pl. of *vi* + *jānāti*)—of those who know, of the wise (*jānantānaṃ paṇḍitānaṃ*—C.). *Saṅgo*—attachment, bond, tie. There are five *Saṅgas*, namely, *rāga* (passion), *dosa* (ill-will), *moha* (deception), *māna* (pride), and *diṭṭhi* (heresy). *Piṭhiyati* (Pass. of *pidahati* = *api* + *dahati*, Skt. *apīdhiyate*)—is covered, obstructed, obscured. In verse 8—*andhabhūto ayaṃ loko* etc., *andha* is a twin term for *tama* (darkness). Cf. *andha-tamaṃ tattha na candasūriyā*, or the Upaniṣad expression: *andhaṃ tamaḥ praviśanti*. *Ekam dhammaṃ*—one principle, a rule of morality, viz., truthfulness. *Kadariyā* (Skt. *kadaryāḥ*)—those who are miserly, mean or selfish. *Sotāpatti-phalaṃ*—the result or fruit of a Stream-winner, an epithet of one who has reached the first stage of sanctification.

14. BUDDHAVAGGA—Here are set forth the qualities of Buddha as well as the essence of his message.

*Nāvajiyati* (*na* + *avajiyati*)—is not to be conquered (again). *Noyāti* (*na* + *uyyāti*, fr. *ud* + *√yā*)—does not go out or go away. *Apadaṃ* (adj.)—the trackless, an epithet of Buddha. *Jālīnī* (adj., f.)—having snares, qualifying *taṇhā*. *Visattikā* (pp. of *visajjati*, 'hanging on', 'clinging to' + *ikā*)—of sinful bent, hence 'poisonous', qualifying *taṇhā*. *Nekkhammūpasame* (*nekkhamma* + *upasame*)—Here *nekkhamma* should not be taken in the sense of renunciation; this is rather said with reference to the delight in Nibbāna as the allaying of lust (*ettha pabbajjā-nekkhamman-ti na gahetabbam, kilesūpasamana-nibbānaratiṃ pana sandhāy' etaṃ vuttaṃ*—C.). Thus *nekkhamma* is equated with Skt. *naiṣkāmya*, 'freedom from human passions'. Verse 5 deals with the essence of Buddha's teaching comprising these three principles: (i) to do away with all that constitutes Evil (*sabbapāpassa akaraṇaṃ*), (ii) to be ordained in all that constitutes Good (*kusalassa upasampadā*), and (iii) to purify one's own thought (*sacittapariyodapanam*). *Sabbapāpassa akaraṇaṃ* etc.—Here is a nice metrical rendering of the verse in English:—

" Eschew all sin,  
Good deeds begin.





Cleanse your thought,—  
So Buddhas taught."

The next two verses point out the forms in which these principles are to be applied in the field of action. Verse 7 emphasizes Buddha's teaching on plain living and high thinking. *Titikkhā* (f.)—patience, endurance, forbearance. *Vihetthayanto* (pr. p. of *vi* + *√hetth*)—hurting, injuring, harassing. *Anupavādo* (an + *upa* + *vādo*)—not blaming or finding fault with, not scolding. *Anupaghāto* (an + *upa* + *ghāto*)—not hurting, not killing (*anupahananañ-c' eva anupaghātanañ-ca*—C.). *Pantaṃ ca sayandāsanam*—"solitary bed and seat"; *panta* (=Skt. *prānta*), 'border, edge, i.e., a distant, remote, solitary or secluded place. *Adhicittē ca āyogo*—lit. dwelling on higher thought, i.e., meditation or contemplation on the eight higher attainments (*aṭṭha-samāpattisaṅkhātāṃ adhikācittāṃ*—C.). The eight attainments comprise the four *Jhānas* and the four *Āyatanas* (see ante, p. 230). Verses 8-9 are traditionally known to have been an outcome of moralisation on the earthly career of king Mandhātā. For the meaning of *rukkha-cetiya* in verse 10, see B. C. LAW's *Geography of Early Buddhism*, Appendix; B. M. BARUA's note on 'The National Shrines of the Vṛjis' in *Indian Culture*, Vol. I, pp. 124-126; S. N. MITRA's article 'Caitya-Cetiya' in the Bengali Monthly *Sanivādrer Cithi*, Vaiśākh, 1364 B. S., pp. 19-24. The purpose of the remaining verses is evidently to extol the glory of the Buddhist Faith and its objects,—Buddha, Dhamma and Saṅgha, each of which is called a *saraṇa*, 'Refuge'. *Purisājaṇṇo* (*purisa* + *ājaṇṇo*)—"a thorough-bred or remarkable man". The word *ājaṇṇo* is the same as *ājāṇiyo*, 'of good race or breed'. Thus the compound of *purisa* with *ājaṇṇo* means "a man who is to other men what the thorough-bred racer is to other horses". —CHILDERS, *Pali Dict.*, s. v. *Purisājaṇṇo*. As explained by the commentator, the word is used here as an epithet of a Buddha. *Sukham.edhati*—prosperes (*sukha-ppattam-eva hoti-ti attho*—C.); cf. verse 4.

After verse 15, Note the omission of the under-mentioned verse in the text (see ante, p. 284), which will be numbered 16, with necessary changes in serial numbers thereafter:—

16. Sukho buddhānam uppādo, sukhā saddhammadesanā,  
sukhā saṃghassa sāmaggī, samaggānam tapo sukho.

*Sāmaggī* (f., abstr. fr. *saṃagga*)—unanimity, concord (*saṃacittatā ekacittatā*—C.). *Papaṇca*—delay; obsession; also explained by *taṇhā*, *diṭṭhi*, *māna*, and the like. *Soka-pariddava* (acc. pl.)—grief and lamentation. According to the P.T.S. Dictionary, the word *pariddava* is "the metrical substitute for *parideva*; therefore it is not to be equated with Skt. *paridrava*, which is only a late re-translation of the P. word". *Im'ettam*—The comment runs thus: *imam ettakam, imam ettakan-ti attho*, "so much is this, so much is this". The



word *ettam*, according to the P.T.S. Dictionary, seems to be originally *etta* (Skt. *atra*), an adverb, meaning 'here', 'in this world' (with the euphonic insertion of *m* at the end). But, since the Commentary equates *etta* with *ettaka*, 'this much', (with which can be compared the forms *kittaka*, 'how much'; *tattaka*, 'that much'), it will not be unreasonable to derive it from *etam*, 'this', just as the other two words can be derived from *kim*, 'how', 'what' and *tam*, 'that' respectively; cf. also *yattaka*. In this light, the expression *na sakkā puññam* etc. should be translated, after Childers, as "no one is able to measure his so great merit".

15. *SUKHAVAGGA*.—In the *Prakrit Dhammapada*, this *vagga* is placed immediately after the *JARAVAGA*, to which it is a fitting sequel. In this set of verses, there is a free expression of man's joyous experience, born of bliss, when pessimistic gloom has completely vanished. The utterances are significant, as they clearly demonstrate the truth that Buddhism does not favour pessimism, which is but a pensive mood. The real state of the mind is joy derived from calm and association with a good man (*sappurisa*).

*Susukham* (adv.)—very comfortably, at great ease. *Abhassarā* (perhaps *ābhā* + *√sva*, 'to shine')—name of a class of gods, in the Brahma-world. They are so called because from their bodies are emitted rays like lightning, "the radiant gods". They are usually referred to as "living (lit. feeding) on joy" (*pītibhakkhā*). The goal of the *Tāpasas* is the attainment of the *Abhassara* heaven. Verses 1-4 seem to be a rejoinder to the view-point of the *Cārvākas*, who advocate even a mixed enjoyment of *sukha* and *duḥkha* (see '*Cārvāka-darśan*' in the Bengali journal *Baṅgadārśan* of Bankim Chandra Chatterjee). Compare the expressions *dhammapīti-rasam pīvam* with "vijayo pītiraso so" (said of *Dhammavijaya*) in Aśoka's R. E. XIII; and *sāhu dassanam ariyānam* with "Brāhmaṇa-samanānam dasane" in Aśoka's R. E. VIII. *Kalī*—an unlucky throw at dice, i.e., an offence (*aparādho*—C.). The word has a variant *gaho* (Skt. *graha*) in *MALAVAGGA*, verse 17. For details on *khandhā*, see ante, pp. 21-26. *Disā* (= *sadisā*, *samā*, *samānā*)—like. *Jighacchā* (f., Skt. *jighatsā* fr. *√ghas*, 'to eat')—lit. wish to eat; hunger. For the meaning of *samkhāra*, see ante, p. 232. Here *Nibbāna* is held out as the happiest prospect before Buddhist life. It is characterized as the tranquil state of mind (*santiparam*), "which is attained or experienced when the aspirant is entirely free from passion, attachment, hatred, delusion, all kinds of pain and all senses of disparity, and when he feels the fulness of life in contentment, health and self-confidence,—in short, in bliss". *Nibbāna* as such is the highest conceivable religious and ethical state which is attainable in this very life (see ante, p. 230). On the different aspects of *Nibbāna*, see B. M. BARUA'S *Ceylon Lectures*, No. 5.





*Pavivekarasam*—'the sweetness of solitude' (*ekibhāvasukhan-ti attho*—C.).  
*Niddaro* (adj.)—free from fear. Verses 10-11 harp on the evils of association with fools, and can be compared with verse 2 of BĀLAVAGGA : *n'atthi bāle sahāyatā. Nātinam va samāgamo* (v. 11)—cf. PIYAVAGGA (v. 12) : *piyam nātiva āgataṃ. Dhorayhasilaṃ* (adj.)—enduring, patient (*dhuravahanasilatāya*—C.).

16. PIYAVAGGA.—Note that *piya*, *pema*, *rati*, *kāma* and *taṇhā* belong to the same category as causes of grief and fear. The simile in verse 1 indicates that the social sentiment of men is in certain respects the same in all ages.

*Ayoge* (loc.)—in wrong or sinful occupation (of the mind). *Attham hītvā*—giving up what is good or profitable. *Piyaggāhi* (m.)—one who has a grasping after pleasure. *Piheti* (Skt. *√sph*)—envies. *Attānuyoginam* (acc.)—lit. one who is given to oneself, i.e., self-concentrated. *Piyāpāyo hi pāpako*—Wretched, indeed, is the absence of the beloved (lit. the separation from what is dear to one). *Anakkhāte* (loc., *na + akkhāte*)—lit. in what is not explained or expounded, i.e., ineffable, undefined (an attribute of Nibbāna). *Phuṭo* (pp. of *pharati*, Skt. *√sphar*, to pervade)—'filled with', 'pervaded with', 'spread with'. *Uddhamasoto* (adj.)—lit. 'above-stream', but figuratively, 'one who has reached the shore (of life)'. This is a Buddhist technical term used to denote a person who swims against the stream of life, and is not carried away by the human passion unlike the common people of the world. *Suhajjā* (pl. of *suhajjo*, Skt. *suhṛd + ya*)—good-hearted or friendly persons. For *nāti*, see SUKHAVAGGA, v. 11.

17. KODHAVAGGA.—*Kodha* (Fury) is a dangerous disposition and a man under its influence becomes unbalanced and uncontrolled like a chariot gone off its track (*ratham bhantaṃ va*). It is only those who take to heart the unpleasant remark of others that come under the sway of fury. There is no person, however careful and cautious, who can escape criticism.

For the meaning of *nāmarūpa*, see ante, p. 232. *Asajjamānam* (*na + sajjamānam*, pr. p. of *sajjati*, 'to cling')—not clinging, unattached (*alaggamānam*—C.). *Bhantaṃ* (pp. of *bhamati*)—deviating (from the path), 'racing very fast' (*atīvegena dhāvantaṃ*—C.). The ideal inculcated in verse 3 is illustrated in the Rājovāda-Jātaka (Fausböll, *Jātaka*, No. 151). *Āsavā* (fr. *ā + √sru*, to flow)—lit. 'those which flow'; figuratively, it means 'human passions, sins, corruptions, depravities'. *Āsava* is synonymous with *kilesa*, and would correspond to Skt. *āsrava* and not *āśrava*, which is but a wrong Sanskritisation of the Pali *āsava*. The four *Āsavas* are : *kāmasāva* (sensuality), *bhavasāva* (lust for rebirth), *ditthāsava* (heresy), and *avijjāsava* (ignorance). Sometimes they are mentioned as three : *kāma*-, *bhava*-, and *avijjā*- (in older texts). An Arahant is called



*khināsava*, because his *āsavas* are destroyed ( *parikkhīṇā āsavā* ). *Atula* in verse 7 is a personal name in vocative. *Porāṇa* or *Purāṇa* is another term for *sassata* or *sanantana dhamma*,—the eternal law, the old experience. With the spirit of verses 7-8, compare PAṆDITAVAGGA, verse 6 : *Selo yathā ekaghano* etc. *Suve suve* ( fr. *sve*, Skt. *śvas*, 'tomorrow' )—'one day and the next' : 'day after day' *Acchidda* ( adj., *a + chidda* )—faultless, i.e., perfect ; *acchiddavuttiṃ* ( acc. )—a man of blameless, honest profession. *Siyā* ( Skt. *syāt*, opt. of *√as*, 'to be' )—one should be.

18. MALAVAGGA.—Here is a set of verses that harp upon the subject of 'taint' ( *mala* ) and gradually deepen the reflection to emphasize *avijjā* as the worst of all taints ( *paramam malam* ). Psychologically, *avijjā* is a wrong disposition of intellect whereby one knows a thing as 'what it is not' and does not know it as 'what it is'. The first four verses, which speak of *Yamapurisā* ('messengers of Death'), *vāsa* ('halting place') and *pātheyya* ('passage'),—present, in brief, an anthropomorphic conception of man's journey hereafter into the kingdom of Death.

*Uyyogamukhe* ( Skt. *udyoga-* )—on the point of setting out, departure ( from this world ) ; near approach to death, decay ( *parihānimukhe*—C. ). *Niddhanta-malo* ( adj. )—one whose impurities are removed ; *niddhanta*, pp. of *niddhamati*, 'to remove' ( Skt. *nir + √dhmā*, cf. *udakaniddhamana*, 'sewer' ). *Anaṅgaṇo* ( adj. )—free from lust or impurity, pure ( *aṅgaṇābhāvena*—C. ). *Atidhonacārinam* ( acc. )—The word *dhonā* ( pl. ) means the four requisites of a bhikkhu ( *dhonā vuccati cattāro paccayā*—C. ), and the compound *atidhonacāri* is explained by the commentator to mean "one who enjoys the four requisites in excess without due consideration", i.e., one who lives a life of luxury. *Anuṭṭhāna* ( *na + utṭhāna* )—not mended, 'non-repair'. *Kosajjam* ( Skt. *kausīdyam* )—sloth, laziness. *Maccheram* ( Skt. *mātsaryam* )—avarice, miserliness, selfishness. *Kākasūrena*—lit. by 'a crow hero', i.e., by one who is as bold as a crow, a shameless or impudent fellow ( *sūrakāko*—C. ). *Dhamṣinā*—by a 'destroyer', a mischief-maker. *Pakkhandinā*—by one who rushes into other's business and takes the credit for himself. *Pagabbhena*—by one who is bold enough to use bodily force ( *kāyapagabbhiyaddhi samannāgatena*—C. ). *Saṅkilīṭṭhena*—by a wicked person. *Alinena*—by one who is free from attachment or desire, by one who is disinterested in his living. *Pāpadhammā asaṅṇatā*—those of evil character or habits are unrestrained. *Mā taṃ randhayuṃ*—let them not make you subject to suffering, i.e., hurt you ( *taṃ mā mathantū-ti attho*—C. ). *Mūlaghaccaṃ* ( Skt. *mūlaghātyam*, used adverbially )—by striking at the root. *Samūhatam* ( pp. of *saṃ + ud + √han*, 'to kill' )—'radically extirpated', completely destroyed. *Dosasamo gaho* ( Skt. *grahaḥ* )—a 'seizer' or 'grasper' like ill-will. The word *gaho* also





means 'planet', evidently malign. It occurs as a variant of *Kali* in verse 6 of *SUKHAVAGGA*. *Kalim*—misfortune of having the bad die. *Kitavā*—skilled in pretence. For the idea in verse 18, cf. *PUPPHAVAGGA*, verse 7: *Na paresam vilomāni* etc. *Ujjhānasaññino*—(always) complaining, irritable. *Ārā* (adv.)—far away (*dūragato va hoti*—C.). As for the dictum *samaṇo n' atthi bahīre*, cf. *Dīgha-Nikāya*, Vol. II—*Mahāparinibbāna-Suttanta*, Ch. V: *ito bahiddhā samaṇo pi n'atthi*, 'there is no recluse outside this pale'.

19. *DHAMMATTHAVAGGA*.—*Dhammattha* is the Pali form of Skt. *Dharmastha*. In the *Arthaśāstra*, *Dharmastha* figures as a royal officer connected with the administration of law and justice. Here, as represented in this *vagga*, a *dhammattha* appears to have been a *paṇḍita* (connected, perhaps, with the royal court). He is probably the same royal officer as the *atthadhammānūsāsako amacco* or *mahāmatto* of the *Jātakas*. His function was probably to interpret the text of the law.

*Yen'attham sahaṇā naye*—(lit., by whom a meaning is made out or a conclusion is drawn hastily), i.e., by him who decides a case arbitrarily. *Attham anattāṇ-ca*—right and wrong, relevant and irrelevant. *Asāhasena dhammena samena*—"not arbitrarily, but righteously and justly". *Dhammassa gutto*—a protector of the Law, one possessed of the knowledge of the spirit of the Law (*dhammarakkhito dhammojapaññāya samannāgato*—C.); cf. *Aśoka's P. E.* 1: "dharmaṇa goti". *Dhammaṃ kāyena passati*—understands (lit. sees) the doctrine personally, i.e., by personal experience (*kāyena dukkhādinī pariñānanto*—C.). *Moghajijjho* (adj.)—"grown old in vain" (*tucchajijjho*—C.), i.e., one who has learnt nothing by age and experience. *Thaviro* is a variant of *thero*, 'an elder', so called because he gains firmness or strength by morality, restraint and wisdom (*imehi thirabhāvakaraṇehi samannāgatattā "thero"-ti pavuccati-ti attho*—C.). *Vissam dhammaṃ*—a worldly thing or practice (unsuitable for a monk; *visamaṃ, vissagandham vā kāyakammādikam dhammaṃ*—C.). *Avidḍasu* (adj., probably Skt. *a + vidvas*)—ignorant (*aviññū*—C.). *Tulam va paggayha*—as if holding the balance. *Varam-ādāya*—accepting the good. *Munāti* (fr. *√man*)—knows. *Vissāsa' māpādi* (*vissāsam + mā + āpādi*, aor. 3rd pers. sg. by the addition of *mā*)—he should not become confident, let him not be confident, not trust (*vissāsam na āpajjeyya*—C.).

20. *MAGGAVAGGA*.—For a metaphorical definition of *Magga*, read the *Accharā*-group of verses in the *SAMYUTTAKA* (ante, p. 330) and its counterpart in *MAGAVAGA* of the *Prakrit Dhammapada* (ante, pp. 304 f.).

*Magga*, in the Pali verses, is described as the Path to Purity (*eso maggo visuddhiyā*). The path is an eight-linked track (*atthaṅgika*), beginning with *sammāditthi* (right view) and ending with *sammā-samādhi* (right concentration);



see ante, pp. 16-17, 233-34. Knowledge, according to Buddhism, consists in the right understanding of the four articles of Truths (*saccānaṃ caturo padā*). *Akkhātāro Tathāgato*—the Tathāgatas are (only) teachers (or, preachers). Compare GAṆAKA-MOGGALLĀNA, p. 68, l. 26: *Maggakkhāyī, brāhmaṇa, Tathāgato*. According to verses 5-7, knowledge grows by proper comprehension of three facts: (i) that no creation is stable in form and in time (*sabbe saṅkhārā aniccā*), (ii) that therefore the form of every creation is disappointing, hence painful (*sabbe saṅkhārā dukkhā*), and (iii) that therefore all creations are to be taken as dissembling (*sabbe saṅkhārā anattā*). The expression—*Eso va maggo, n' atth' añño dassanassa visuddhiyā*—may be compared with "Nānyaḥ panthā vidyate 'yanāya'" in *Svetāśvataropaniṣad*, ch. III, śl. 8; ch. VI, śl. 15. *Pamohanaṃ*—deceit (*vañcanaṃ*—C.). *Sallasanthanam* (Skt. *śalya-śāntvanam*)—soothing the pain of the dart (of passion and the like), appeasing (*rāgasallādinam santhanam nimmathanam abbāhanam*—C.). *Nibbindanti* (Skt. *niś + vindanti*)—is disgusted with, turns away from. The long *i* is *metri causa*. *Yogā* (abl.)—from the application or devotion of the mind (*yonisomanasikāro*—C.). *Bhūrī* (f.)—knowledge, wisdom (*paññāy' etaṃ nāman*—C.). *Saṅkhayo*—loss (*vināso*—C.). *Dvedhāpatham*—the double path or means. *Bhavāya vibhavāya ca*—of rise and decline; hence, of gain and loss (*vaḍḍhiyā ca avaḍḍhiyā ca*—C.). In verse 11, there is a play upon the double meaning of *Vana*. In the first line, *vana* means a natural "forest, or jungle", while in the second, its figurative meaning is "lust, desire". *Vanatha* means 'the bent or tendency towards desire (*tanhānusayass' etaṃ adhivacanam*—C.). *Nibbanā* (adj.)—free from desire. *Vaccho khirapako*—a suckling calf. *Puttapasusammattam*—maddened with (*sam + matta*), or delighting in (one's) sons and (domestic) animals. *Atthavasani*—lit. "dependence on the sense", i.e., patent reason, underlying purpose; conviction.

21. **PAKIṆṆAKAVAGGA.**—This group contains scattered verses on miscellaneous (*pakiṇṇa*, Skt. *prakīrṇa*) thoughts.

*Mattā* (Skt. *mātrā*)—measure; *mattāsukham*—a small pleasure (*parittaka-sukham*—C.). *Kiccaṃ* (Skt. *kṛtyam*)—lit. 'what ought to be done'; duty, business. *Apaviddham* (pp. of *apa + √vyadh*)—rejected, discarded, thrown away (*chadditam*—C.). *Unnalānam* (= *unnaḷānam*)—lit. 'of those who walk uplifting the reed (of pride)', i.e., insolent, arrogant, proud; explained by the commentator as: "tesaṃ mānanalāṃ ukkhipitvā caraṇena unnaḷānam". Thus the commentator derives the word from *ud + nala*; but, according to the P.T.S. Dictionary, "it is either a dissimilated form for 'ullala' fr. *ud + √lal*, 'to sport', thus meaning 'sporting, sporty, wild' etc., or it may be a dialectical form of *unnata*". *Sātaccakārīno* (*sātaccam + kārīno*)—The word *sātaccam* is an adverb and means "constantly, perseveringly"; thus the expression signifies





"those who act persistently, steadfastly" (*satatakārino a-tthitakārino*—C.). *Attham gacchanti*—disappear, vanish, cease to be. In verses 5-6, we have the allegorical meaning of some terms, e.g., *mātaraṃ*, *pīlaraṃ* etc. As explained by the commentator, here *mātaraṃ* means "desire", for it is responsible for the birth of beings (*sattānaṃ jananaṃ tanhā mātā nāma*); *pīlaraṃ* stands for "the pride of self" (*asmi-māno pitā nāma*); *du e ca khattiye* is taken as the two foremost heretical views: eternalism and annihilationism (*sassat'uccheda-ditthiyo*); *rattham sānucaraṃ* is understood as "the twelve āyatana (ranges, realms) of sensual pleasure together with delight in passion (*nandirāgo*)". The 12 āyatana are divided into two groups: inner (*ajjhātikāni*) and outer (*bāhirāni*). The inner āyatana comprise eye (*cakkhu*), ear (*śoṭa*), nose (*ghāṇa*), tongue (*jivhā*), body (*kāya*) and mind (*mano*). The outer āyatana are: visible object (*rūpa*), sound (*sadda*), odour (*gandha*), taste (*rasa*), tangible object (*phoṭṭhabba*) and cognizable object (*dhamma*). *Aniḅho* (adj., *a + niḅho*, according to Childers; but *an + iḅha* is preferred in the P.T.S. Dictionary)—"free from suffering", "uninjured", "scatheless". *Veyyagghapañca-maṃ* has been used here metaphorically, and it means the group of obstacles or hindrances (*nivaraṇa*) with tiger-like doubt as the fifth. Doubt, which is said to be the greatest and most powerful obstacle in the progress of human knowledge, is compared here to a tiger that stands on the way to entrance into a forest. Childers connects *veyyaggha* with a Skt. form *vaiyāghra*, "belonging to a tiger", while the P.T.S. Dictionary takes it as a form of *vyāghra*, *metri causa*. *Su-ppabuddham pabujjhanti*—(they) get up from sleep well awake. *Addhagā* (Skt. *adhvaga*)—a traveller. For the idea in verse 16, cf. the "eko care" verses in the *Khaḅḅaviśāṇa-Sutta* of the Suttanipāṭa and similar verses elsewhere (specially *Bālavagga*, verse 2, and *Nāgavagga*, verses 9-11) in the *Dhammapada*. Note also Buddha's observations in the *Bhayaḅherava-Sutta* of the *Majjhima Nikāya*.

22. *NIRAYAVAGGA*.—The popular meaning of *Niraya* is Purgatory, which is a state of woe after death. The verses in this group are mainly concerned with the conduct of wicked persons clothed in religious garb (*kāśāvakaṇṭhā bahavo pāpadhammā*). In verse 3, the expression, *seyyo ayogulo bhutto tatto aggisikhāpamo*, alludes to an Indian form of ordeal applied to test the innocence of the accused, or as a means of atonement for a sin already committed. The most pathetic suffering of a criminal, made to undergo the ordeal of swallowing a red-hot iron ball, is held out as a vivid picture of *Niraya*, but even this condition is preferred (*seyyo*) to that of an unrestrained recluse fed and fattened on the bounty of the land (*yañce bhujjeyya dussilo ratthapiṇḁam asaṇṇato*).



*Abhūtavādī*—lit. one who says what it is not, i.e., one who speaks falsehood, a liar. *Nihina* (pp. of *nihiyati*, Skt. *nihiyate*, fr. √hā 'to deteriorate')—base; *nihīnakammā* (pl.)—lit. those whose actions are base or evil, the evil-doers. *Ratthapīṇḍam*—lit. the alms given by the inhabitants of the realm; 'the country's alms-food', the charity of the land (*ratthavāsīhi saddhāya dīnam*—C.). *Nikāmasēyyam*—lying down or resting as desired, sleeping comfortably. *Thokkā* (f., Skt. *stoka + ikā*)—small, brief, slight (*parittā*—C.); thus *bhīṭassa bhīṭāya ratī ca thokkā*—small is the pleasure of the frightened (man) with a frightened (woman)—(*tassa bhīṭassa bhīṭāya itthiyā saddhim ratī*—C.). *Sāmaññaṃ* (*samaṇa + ya*)—reclusership, the life of a recluse. *Du-pparāmatṭham* (pp., *du + parā + matṭham* fr. √mrś)—lit. 'badly grasped'; wrongly adopted. *Saṅkīlṭṭham* (adj., *saṃ + kilṭṭham*)—corrupt, impure. *Saṅkassaram* (adj., *saṅkā + saram*, fr. √sr)—moving with hesitation, wavering, accompanied with anxiety (*attano āsaṅkāhi saritam ussaṅkitam parisāṅkitam*—C.). *Daḥham enaṃ parakkame*—one should exert strenuously for it; cf. Aśoka's M.R.E. 1: "bādham ca me pakamte". *Khaṇo ve mā upaccagā*—let not the (right) moment go by. Cf. *Uṭṭhāna-sutta* of the Suttanipāta. *Upaccagā* (*upa + ati + agā*, aorist of √gam). Note the use of the aorist with *mā*, conveying the sense of the optative or the imperative. *Alajjitāye* (acc. pl.)—lit. what one ought not to be ashamed of (*alajjitābe*—C.), i.e., what are not sinful or forbidden.

23. NĀGAVAGGA.—Note the poetic excellence of the *gāthās*, which are characterised throughout by a spirit of determination expressed through heroic utterance. The verses are inspired by a sound personal experience and marked out by a humaneness and tolerance, abounding in sentiments of pathos, all leading to the sublime.

The rune of the Nāga verses is somewhat different from that of the *Khaggavisāṇa-Sutta* (*Suttanipāta*, I, 2), where the burden is: *eko care khaggavīsāṇakappo* ('Roam alone like a rhinoceros'). In the NĀGAVAGGA, the central thought is: *Ekassa caritaṃ seyyo, n'atthi bāle saḥāyatā* ('Rather no companionship than association with the ignoble'). This is beautifully illustrated by the noble behaviour of the *nāga*, *Dhanapāla*, who, estranged from his associates in the forest, pined away and took no food. The sentiment expressed is natural to those who, having once felt the charm of noble and happy association, find themselves, by the force of circumstances, in the midst of uncongenial surroundings.

*Cāpāto patitaṃ*—discharged from the bow (*dhanuto muttam*—C.). *Ati-vākyam*—abusive words, blame (*vitikkamavacanam*—C.). *Titikkhissam*—I would endure (*sahissāmi*—C.). *Dantaṃ* (Skt. *dāntam*, pp. of *dameti*)—a tamed (animal). *Samṭṭim* (acc.)—to an assembly; to the midst of a great crowd





(*mahājanamajjhama*—C.). *Kaṭukappabhedano* (adj.)—‘having a pungent juice exuding from the temples’, said of an elephant in rut (*tikhiṇamado*—C.). *Sumarati* (= *sarati*, Skt. *smarati*)—remembers, longs for. *Haṭṭhippabhinnam*—a mad, furious elephant (*pabhinnam mattahatthim*—C.). *Sabbāni parissayāni* (acc.)—all troubles, dangers or risks, both external and internal (*siha-vyagghādayo pākata-parissaye, rāgabhaya-dosa-bhayādayo paṭicchannaparissaye*—C.), perhaps from √ *śri* (P.T.S. Dictionary) or doubtfully from √ *śri* (Childers). Cf. *Khagga-visāṇa-sutta* (Sn.): *Parissayānam sahitā* (‘one who endures dangers.’). In Aśoka’s R.E. x occurs the word *parisave*, meaning *apūṇā* and in the Jaina Ācārāṅga-Sūtra (p. 18), we have the word *parissavā* (= *parisavā*), which is equated with *āsavā*. Verses 9-11 can be compared with verse 2 of BĀLAVAGGA, *Appossukko* (*appa + ussukko*, Skt. *alpotsuka*, according to P.T.S. Dictionary; but *alpa + autsukya* = *appossukko*, according to Childers)—unconcerned, living at ease (*nirālayo*—C.). *Atthamhi jātamhi* (loc. absolute)—when an occasion arises (*hicce uppanne*—C.). *Itaritarena*—from whatever cause (*itara + itara*, one and another, this and that, any). *Matteyyatā* (Skt. \**mātreyyatā*, an abstr. noun fr. *mātṛ*)—good or proper behaviour towards mother (*mātari sammāpaṭipatti*—C.). *Petteyyatā* (Skt. \**paitreyatā*, an abstr. noun fr. *pitr*)—good or proper behaviour towards father (*pitari sammāpaṭipatti*—C.). The Commentary adds: ‘ubhayena pi mātāpitunnam upaṭṭhānam-eva kathitam’, i.e., both the words have been said with reference to attendance on the parents. Compare verse 13 with Aśoka’s R.E. III: ‘Sādhu mātāpitu-sususā’ etc., also R.E. XI, XIII; M.R.E. I.

24. **TAṆHĀVAGGA.**—The point emphasized in this group of verses is not ordinary *taṇhā* (thirst, craving) but the ‘will-to-be’ (*bhava-taṇhā*), which lies deep in our nature (*taṇhānusaya*). This is aptly compared to the deep-struck root of a tree, which cannot be completely destroyed until the root is taken out. *Taṇhā*, in this sense, is capable of diverse manifestations in the form of passions, fears and the like, just as a river or a creeper is capable of many ramifications.

*Palavati* (Vedic *plavati*, fr. √ *plu*)—lit. floats, swims; but fig. runs (*dhāvati*). *Hurāhuram* (adv.)—here and there, in this and the other world, from existence to existence (*bhavā bhava*—C.). *Sahati*—overcomes (*abhibhavati*). *Jammi* (adj.f. of *jamma*, Skt. *jālma*)—wretched, contemptible (*lāmaka*—C.). *Visattikā* (adj., *visatta*, pp. of *visajjati*, ‘hanging on, sticking or clinging to, entangled in’ + *ika*)—as substantive it means, ‘sinful bent, lust, desire’. ‘It is almost invariably found as a synonym of *taṇhā*. Pali commentators explain it with reference either to *visaṭa* (diffused) or to *visa* (poison). These are of course only exegetical edifying etymologies.’—P.T.S. Dictionary. *Abhivaṭṭam* (pp. of *abhivassati*)—rained upon (*abhivuttham*—C.). *Biraṇam* (Skt. *virāṇam*)



—name of a fragrant grass. *Usirattho*—one who needs *usira*, the sweet-scented root of *bīraṇa* ( *usirena atthiko*—C.). *Bhañji* is an aor. formation of *bhañjati*; *mā Māro bhañji*—let Māra not destroy. *Māle anupaddave dalhe* ( loc. absolute )—when the root is safe and firm; *anupaddava* ( *an + upa + dava*, fr.  $\sqrt{dru}$  )—uninjured, not distressed, safe. *Chattimsati sotā*—The thirtysix passages through which *taṇhā* acts are divided by the commentator into eighteen external and eighteen internal. *Manāp'assavanā* ( adj. )—proceeding, running towards pleasant objects ( *manāpesu rūpādāsu assavati parattatti*—C.). *Bhusā* ( adj., Skt. *bhṛśāḥ* )—strong ( *balavati*—C.). *Vāhā vahanti duddittim*—the currents ( *vāhā = vahā* ) carry away persons holding wrong views. *Sotā* ( = *taṇhāsotā* )—the streams of desire. *Ubbhijja* ( gerd. of *ud + √bhid* )—having shot up out of the ground; sprouting. *Sarītāni* ( fr.  $\sqrt{sr}$ , 'to go', to flow )—ways, movements. *Sinchitāni* ( pp. of *sineheti*; *sineha*, viscous liquid, unctuous moisture, sap; affection, lust, love )—lustful, covetous. *Sātasitā* ( Skt. *sāta*, 'pleasure' + *śritāḥ*, 'resting upon', fr.  $\sqrt{śri}$  )—dependent on, or rooted in, pleasures ( *sāta-nissitā*—C.). *Purakkhatā* ( pp. of *purakkharoti*, Skt. *purāḥ*, 'in front' )—confronted, surrounded ( *parivāritā*—C.). *Parisappanti* ( fr. *pari + √sap*, Skt.  $\sqrt{srp}$ , 'to crawl' )—run about, crawl about; are frightened ( *bhāyanti*—C.). *Bādhito* ( pp. of *bādhati*, 'to obstruct' )—oppressed, trapped, snared ( *baddho*—C.). *Nibbanatho* ( adj. )—free from lust or cravings. *Vana* is the same as *taṇhā-vana*, 'the forest of lust'. *Sāratta-ratta* ( = *samratta*, pp. of *sārajjati*, to be attached )—affected with lust, impassioned. *Mutto bandhanam-eva dhāvati*—The released ( *mutto*, Skt. *muktah* ) rushes back into bondage. Approaching this idea from both physical and psychological view-points, one is reminded of the well-known line of Rabindranath Tagore in the poem *স্বাধীনতা* in his work entitled *উৎসর্গ*: "মুক্তি নাগিছে বন্ধনের মাঝে বাসা" ( 'Freedom seeks an abode in bondage' ). *Ohārinam* ( adj., fr. *ohāri*, Skt. *avahārin*; verb *ava + harati* )—dragging down. *Makkakaṭako* ( Skt. *markaṭakaḥ* )—a spider ( as distinguished from *makkako*, a monkey ). Here the simile of the spider is explained by the commentator as follows: "Just as a spider, after having made its thread-web, sits in the middle and goes quickly to a butterfly or a fly, which has fallen in its circle, kills it, drinks its juice, returns and sits again in the same place, in the same manner beings who are affected with passion, corrupted with hatred and infatuated with delusion, go along the stream of desire which, though made by themselves, they cannot cross." The expression—*Muñca pure, muñca pacchato*, etc. means "Give up ( *muñca*, imper. 2nd pers. sing. of  $\sqrt{muc}$  ) former accumulations, give up attachment to future accumulations, give up attachment to present accumulations, and ( thus ) go beyond the shore of existence". *Azubham bhāvayati*—contemplates on the impurity of the body. *Vyanti* ( adj., Skt. *vi + anti* fr. *anta*, 'end' ) and *kāhiti* ( Skt. *karisyati*, a contracted fut.





form, poetical only, of *karissati*)—he will remove, make an end of (*vigatam karissati*—C.). *Checchati* (fut. of  $\sqrt{\text{chid}}$ )—he will cut off, destroy (*chindissati*—C.). *Nitthāngato*—reached the highest goal (*arahattam patto*—C.). *Asantāsi* (adj., Skt. *a-santrāsi*)—not frightened. *Acchiddi* (aor., 3rd. pers. sg. of  $\sqrt{\text{chid}}$  = *acchecchi*, *acchindi*)—‘he broke’, ‘cut off’, ‘destroyed’. *Samussayo* (fr. *sam* + *ud* +  $\sqrt{\text{āri}}$ )—a body (*deho*—C.). Note the bearing of verse 19 on the science of language and grammar. *Anādāno* (adj.)—free from attachment or desire (*ādāna*—lit. seizing, grasping). *Nirutti-pada-lovido*—skilled (*lovido*) in the logical analysis of the text of the dialect or the original language of the Buddhist scriptures. The term *nirutti* (Skt. *nirukti*) is interpreted in two ways: (i) “as one of the Vedāṅgas; explanation of difficult words; exegetical or artificial explanation of the meaning of a word, e.g., deriving *arahanta*, a Buddhist saint, from *ari* +  $\sqrt{\text{han}}$ ”; (ii) “as grammatical and logical explanation of the words or text of the Buddhist scriptures; verbal analysis; glossology; use or expression of a language”;—see Childers. The second explanation is relevant to the Dhammapada verse. *Pada*—According to the Commentary, it is a word or text of the original language, logically analysed in the light of the Four *Paṭisambhiddās* (‘the four branches of logical analysis’), viz., *attha* (analysis of meanings); *dhamma* (of reasons, conditions, or causal relations); *nirutti* (of meanings as given in definitions); *paṭibhāna* (of intellect to which things knowable by the foregoing processes are presented);—see *Kathāvatthu Tral.* *Akkharāni*—“sounds, tones and words”. “They are the sauce, flavour (*vyāñjana*) of poetry. To know the context of the *akkharāni* (i.e., the words of the text) is characteristic of an Arahant.” *Akkhara* literally means “constant, durable, lasting”. As a technical term for one of the four branches of Vedic learning, it is Phonetics, which probably included Grammar. It is explained by *sikkhā* in the Commentary. Cf. the term *akkharappabheda*, which means ‘phonology and etymology’ (*sikkhā ca niruttī ca*—C.). *Akkharānam sannipāto*—collocation of words or sounds. *Jāññā*—‘(if) one knows’. It is a poetical shortened form of *jāneyya* (opt. 3rd pers. sg. of  $\sqrt{\text{ñā}}$ , ‘to know’). *Pubbāparāni*—sequence, order or succession. In verse 20, one has a bold declaration of Buddha, a declaration born of supreme self-confidence and worthy of one destined to lead. It also forms a part of Buddha’s address to Upaka the Ājīvika, while proceeding to Benares after enlightenment (see ante, p. 8, para 15). *Sabbābhībhū* (adj., *sabba* + *abhi* +  $\sqrt{\text{bhū}}$ , ‘to overcome’)—all-conquering. *Sabbavidū* (adj. fr.  $\sqrt{\text{vid}}$ , ‘to know’)—all-knowing, wise. *Sabbena dhammena anupalitto*—undefiled in all conditions or matters. *Anupalitto* (adj., *na* + *upalitto*, pp. of *upa* + *lippiati*, Skt. *limpati*, ‘to be smeared’)—not tainted, unbesmeared. *Sabbāñjaho* (adj., *sabba* + *jaho* fr. *jahāti* of  $\sqrt{\text{hā}}$ , ‘to give up’)—leaving all, giving up all. *Sayam* (indecl., Skt. *svayam*)—by myself, spontaneously.



*Abhiññā* (= *abhiññāya*, gerd., *abhi* + *√ñā*, 'to know')—having ascertained, known, perceived. *Uddiseyyam* (*ud* + *√dis* + opt. 1st pers. sg.)—(To whom) should I point out (as my teacher)? *Jināti* (fr. *√ji*, 'to win over')—wins over. *Sabbam ratim dhammarati jināti*—'Delight in the Truth surpasses all other delights.' Cf. Aśoka's R.E. xiii : *savā ca nilati hotu yā dhammalatī* (or, *uyamalatī*). *Dosa-doso* (adj., Skt. *duṣṣa-doṣaḥ*)—'spoilt by hatred', 'corrupted with ill-will'.

25. *BHIKKHUVAGGA*. — The word *Bhikkhu* popularly denotes a person who begs alms of others (*bhikkhate pare*). A Buddhist recluse is a *Bhikkhu* in this sense in so far as he, too, begs alms from door to door. But in verses 11-12 of the *DHAMMATTHAVAGGA*, one reads that begging is not the real mark of a religious mendicant. With an ordinary beggar begging is the sign of his clinging to worldly things (*vissam dhammam*). Thus, the verses of the *Bhikkhu*-group give us an idea of what should really be the life of a religious mendicant.

*Mantabhāṇī*—a wise or clever speaker (*paññāya bhaṇanaṣīlo*—C.); but *manta* originally means "a divine saying or decision, hence a secret plan". *Attham dhammaṇ-ca dīpeti*—"explains the sense of the saying and the spirit of the teaching" (*bhāṣitatthaṇ-c' eva desanādhammaṇ-ca katheti*—C.). *Pihayaṃ* (pr. p. of *pihayati*, 'to covet')—coveting (the gains of others). *Nāma-rūpasmiṃ*—see ante, p. 232. *Asatā* (*na* + *satā*, pp. pl. of *√as*, 'to be')—non-existent, not present (*nāma-rūpe khayam vayaṃ patte*—C.). *Santaṃ padaṃ*—the tranquil or peaceful state, as an attribute of *Nibbāna*. *Siṅga* (imper. of *√sic*, 'to bale out')—bale out (the vessel, *nāvā*). In verse 10, the word *nōsam* (acc.) stands for the human body (*attabhāvaṃ=dehaṃ*), and the idea, contained in the verse, is explained by the commentator as follows:—

"Yathā hi mahāsamudde udakass' eva bharitanāvā chiddānī pidahitvā udakassa siddatāya siddā sallahukā hutvā samudde anosiditvā sīgham su-  
paṭṭanam gacchati, evaṃ tavāpi ayaṃ micchāvitakka-udakabharitā attabhāva-nāvā cakkhuvārādini chiddānī sampvarena pidahitvā uppannassa micchāvitakka-udakassa siddatāya sallahukā samsāravatte anosiditvā sīgham nibbānam gamissati."

*Eseati* (fut. 3rd pers. sg. of *eti* fr. *√i*, 'to come or go')—it will come to be. Verse 11 occurs also in the *Saṃyutta-Nikāya* (I. 3) and the *Theragāthā* (ante, p. 339, v. 20), and it may be looked upon as a sort of religious riddle in which the monks took particular delight. In the expression *Pañca chinde, pañca jahe, pañca-v-uttari bhāvaye*, 'the five to be cut' and the 'five to be quitted' are evidently the ten bonds (*samyojanāni*), and the 'five to be developed further' are the five faculties (*indriyāni*). Of the ten bonds, the first five pertaining to this life (*orambhāgiyāni*) are to be cut, and the remaining five





pertaining to the next life ( *uddhambhāgiyāni* ) are to be quitted. For the enumeration of the ten bonds, see notes under APPAMĀDAVAGGA ( *ante*, pp. 371-372 ). The five faculties to be developed further are the faculty of faith ( *saddhindriyam* ), the faculty of energy ( *viriyindriyam* ), the faculty of mindfulness ( *satindriyam* ), the faculty of concentration ( *samādhindriyam* ), and the faculty of reason ( *paññindriyam* ). *Pañcasāṅgātigo* ( *pañca + sāṅgā + atigo* )—one who has gone beyond the five bonds. For the enumeration of the five *sāṅgas*, see *ante*, p. 379. *Mā lohagulam gili*—do not swallow a (hot) iron ball. The swallowing of hot iron ball is considered as a punishment in hell. Note the use of *mā* with the aorist. *Amānusi rati* ( f. )—divine delight ( *dibbā rati*—C. ). *Sammasati* ( *saṃ + masati*, Skt. *saṃ + √ mṛé*, 'to seize, to grasp' )—knows thoroughly; meditates on; masters the idea of. *Paññassa* ( Skt. *prājñasya* )—of the wise. *Paṭisanthāravutt'assa*—he should be in the habit ( *vutti*, Skt. *ṛtti* ) of making friends, ( Skt. *prati + samstāra*, friendliness ), he should live in friendship ( *paṭisanthārasa kārako bhavēyya*—C. ). *Santavā* ( Skt. *sānta + vat* ) is but a variant of *santamano*, 'of tranquil mind'. *Vantalokāmisso*—one who has given up, rejected ( *vanta*, pp. of *√ vam*, 'to vomit' ) the worldly gains or enjoyment ( *āmisso*, Skt. *āmīṣa*—lit. flesh, meat, food, hence object of enjoyment, bait, temptation, lust, desire ). *Codaya* ( imper. of *√ cud*, 'to urge, to rouse; to rebuke or exhort' )—exhort, remind ( *sāraya*—C. ). *Paṭimāse* ( caus. opt. cf *paṭimasati*, for *paṭimāseyya* )—you should restrain, 'watch' ( *parivimamse*—C. ). *Vihāhisi* ( a special form, fut. 2nd pers. sg. of *viharati*, in place of *viharissasi* )—you will abide. *Attā hi attano nātho, attā hi attano gati*—'Self indeed is one's protector, self indeed is one's refuge.' *Saṇḍamaya* (= *saṃyamaya*, Skt. *saṃ + √ yam* )—control, restrain. *Assaṃ bhadraṃ va vāṇijo*—'just as a trader (controls) a spirited horse'. With the idea of *attā* in verse 21, compare verse 4 of ATTAVAGGA, and with the simile of the spirited horse compare verse 16 of DAṆḍAVAGGA:—*Assa yathā bhadro kaṣāṇivittṭho* etc. Cf. also Kāthopaniṣad, III. 6:—

Yastu vijñānavān bhavati yuktena manasā sadā,  
tasyendriyāni vaśyāni sadaśvā iva sārathēḥ.

Also contrast *ibid*, III. 5: *duṣṭāśvā iva sārathēḥ*,—with which compare *abalassam va siḥhasso hitvā yāti sumedhaso*, APPAMĀDAVAGGA, verse 9.

26. BRAHMAṆAVAGGA.—Half the number of verses of this *vagga* can be traced to the *Vācettṭha-sutta* ( Suttanipāta ) and to the Majjhima-Nikāya. The verses repudiate the conventional definition of a Brāhmaṇa and lay down some truly ethical criteria of Brāhmaṇahood. In the Buddhist sense, a Brāhmaṇa is he who has completely cast off all iniquities ( *bāhitapāpo-ti Brāhmaṇo* ). Truth and righteousness ( *saccaṇ-ca dhammo ca* ) are the true tests to judge



a Brāhmaṇa and not his birth or outward marks. The Brāhmaṇa is a perfected man, while the Bhikkhu is a Brāhmaṇa in the making. He is the elect, the full-fledged 'arahā' and is not to be confounded with the so-called Brāhmaṇa of the society. The reasons for the opinion—*Na cāhaṃ brāhmaṇaṃ brāmi yonijaṃ mattisambhavaṃ*—are elaborately stated in the *Vāseṭṭha-sutta* of the *Suttanipāṭa*.

*Devesu dhammesu*—in the two conditions or qualities, viz., *samatha* and *vipassanā*, "calm and intuition", used as attributes of Nibbāna. As explained by the commentator, the word *pāraṃ* means here the six inner sense-functions (*ajjhāṭṭikāni āyatanāni*): *cakkhāyatanam*, *śotāyatanam*, *ghāṇāyatanam*, *jivhāyatanam*, *kāyāyatanam*, and *manāyatanam*, "the functioning of the eye, of the ear, of the nose, of the tongue, of the body, and of the mind." By *apāraṃ* is meant the six outer sense-spheres (*bāhirāni āyatanāni*): *rūpāyatanam*, *saddāyatanam*, *gandhāyatanam*, *rasāyatanam*, *phoṭṭhabbāyatanam* and *dhammāyatanam*, "the sphere of form, of sound, of odour, of taste, of contact, and of ideas". *Sannaddho* (pp. of *sannayhati*; Skt. *saṃ + √nah*, 'to bind', 'to fasten')—armed, accoutred. *Pabbājayaṃ* (pr. p. of *pabbājeti*, a causative formation of *pabbajati*, fr. *pa + √vaj*, Skt. *pra + vraj*, 'to go forth')—"being removed." *Muñcetha* (opt. 3rd pers. sg. attano. of *√muc*, 'to release')—one should throw oneself upon, attack (with dative); inflict. *Nāssa muñcetha brāhmaṇo*—According to the Commentary, it means "no Brāhmaṇa should be angry with him", i.e., his aggressor (*assa paharivā thitassa veraṃ na muñcetha, tasmim kopam na kareyyā-ti attha—C.*). Childers thinks that *√muñc* with the dative (*assa*) appears to mean 'to throw oneself upon, to attack'. The P.T.S. Dictionary adds: "In this case 'veraṃ muñcati' would be the same as 'veraṃ bandhati', thus opposite notions being used complementarily. The interpretation 'give up' (enmity) instead of 'undertake' is possible from a mere grammatical point of view". *Akiñci*—not a little, i.e., much; *akiñci seyyo*—"much better"—Childers (*appamattakaṃ seyyo na hoti, adhimattam-eva seyyo-ti attha—C.*). *Nisedho* (n.)—holding back, prevention. *Manaso piyehi*—"from the pleasures of (his) mind" (*kodhanassa hi kodh' uppādo va manaso piyo nāma—C.*). *Himsa-mano*—"wish to injure", malevolence. According to this interpretation, the sense of verse 18 would stand out as follows:—It is not much better merely to refrain from the pleasures of the mind (e.g., anger and the like), but whenever the mind is held back from injury it is then and then only that suffering ceases. *Sakkaccaṃ* (Skt. *sakṛtyam*, used as an adverb, but originally a gerundial form of *sakkaroti*)—respectfully, duly. *Nandiṃ* (f. acc.)—delight, pleasure; explained by the commentator as 'delight in *taṇhā*, *kodha*, etc.' *Varattaṃ* (f. acc., cf. Skt. *varatrā*, a strap)—the strap (of desire). *Sandāmaṃ saḥ'anukkamaṃ*—the chord (of heretical views)





together with those ( prejudices ) which follow. *Ukkhittapaliḥham* ( acc. )—in whom the obstacles ( of ignorance ) have been removed ( lit. lifted up ). The word *paligha* ( Skt. *parigha* ) literally means 'an iron beam or bar for fastening up a door'. *Aduttḥo* ( adj., *na + dutṭho* )—not evil-minded, *i.e.*, with a good mind. *Araggā* ( abl., *ārā + aggā* )—from the point ( *agga* ) of an awl ( *ārā* ). *Sāsapo* ( Skt. *sarṣapa* )—a mustard-seed. *Panna* ( pp. )—The P.T.S. Dictionary prefers the derivation *pra + √nam + ta = pranata* ( whence *panna*, like *unna*, *unnata* and *ninna*, *ninnata* ) to the one from *√pad*, or *√pat*, 'to fall'. *Pannabhāram*—one who has put down the burden ( of his *khandhas* ), *i.e.*, who is delivered or saved ( *ohitakhandhabhāram*—C. ). *Attadaṇḍesu* ( loc. pl., *atta* ( Skt. *ātta*, fr. *ā + √dā + ta* ), 'taken up' + *daṇḍa*, 'stick or punishment'—a *Bahubhihi* compound )—'among those who are violent'. *Nibbuto* ( pp., Skt. *nir + √vṛ + ta* )—calm, peaceful. *Sādānesu* ( loc. pl. of *sa + ādāna*, 'seizing', grasping' )—among those who have grasping or attachment to the world, who are worldly minded. *Akakkasaṃ* ( Skt. *a + karkasaṃ* )—not harsh, not rough. Cf. Aśoka's Sep. R. E. 1; *Ye akhakhase .... hosati*. *Viññāpaniṃ* ( adj. qualifying *giraṃ*, acc. sg. of *girā* ( f. ), 'speech' )—'instructive, conveying the sense'. *Nābhisaṃjje* ( *na + abhisajje*, *abhi + √sañj* 'to cling' + opt. 3rd pers. sg. )—he should not abuse, be angry ( with ). *Kiñci* ( for *kañci* )—any one. *Akathamkathī* ( adj. )—lit. one who does not say 'how ? how ?' *i.e.*, free from doubt, an epithet of Arahant. *Ogaḍham* ( pp., Skt. *ava + gāḍha*, with shortened *a* )—immersed in, plunged into, with a firm footing in. *Nandibhava*—delight in ( the three ) existences ( *viz.*, *kāma*-, *rūpa*- and *arūpa-lokas* ). *Anupādāya nibbuto*—ceased to be or extinguished without any remnant or trace of attachment or grasping. There are 4 *upādānas* or graspings: *kām'upādāna*, *dittṭh'upādāna*, *silabbat'upādāna*, and *attabhāv'upādāna*, "the graspings arising from sense-desires, speculation, belief in rites, and belief in the soul-theory". *Mānusakam yogam*—the relation to the world of men ( *i.e.*, the human body and the five kinds of sensual pleasures ). *Nirūpadhiṃ* ( adj. )—free from basis or substratum ( of rebirth ). The four *upādānas* are included among the *upadhis*. *Asattaṃ* ( *na + sattaṃ*, pp. of *√sañj* )—unattached. *Nhātakam* is the same word as *nahātakam* ( Vedic *snātakam* ) and means "one who has bathed", one who has finished the studies ; one whose corruptions are washed away. *Abhiññāvossito*—perfected or accomplished in higher or special knowledge ( Skt. *abhiññā* ). The six *Abhiññās* are enumerated as follows: (1) *Iddhi*, or supernormal powers, (2) *Dibbasoto*, or the heavenly ear, (3) *Paracitta-vijānanam*, or knowing others' thought, (4) *Pubbenivāsānussati-ñāṇa*, or recollecting one's previous births, (5) *Sattānam cutūpapāte ñāṇam*, or knowledge of other beings' rebirths, and (6) *Asavānam khaya-ñāṇam*, or knowledge of the extinction of human passions.



## VII

## PRAKRIT DHAMMAPADA

A birch-bark manuscript of the Prakrit Dhammapada in Kharoṣṭhi characters was discovered in 1892 by the French traveller M. DUTREUIL DE RHINS among the ruins of the Gośrūga-vihāra of Khotan and its contents were first made known by M. SENART in 1897. The critical edition of the text, prepared by BARUA and MITRA, is based upon Senart's publication ( see *ante*, p. 304 ). The language of this Dhammapada is akin to that of the Shahbazgarhi and Mansehra copies of Aśoka's Rock Edicts, with affinity to the Middle Indian dialect used in Khotan. The *Prakrit Dhammapada* by BARUA and MITRA ( Calcutta University Publication ) contains exhaustive notes on the extracts.

## VIII

## SUTTANIPĀTA

The *Suttanipāta* is one of the oldest and most important books of the Khuddaka-Nikāya. It is a collection of seventy dialogues, divided into five groups called *Vaggas*: *Uruga*, *Cūla*, *Mahā*, *Aṭṭhaka* and *Pārāyana*. The *Aṭṭhakavagga* is referred to in the Samyutta-Nikāya, the Vinaya-Piṭaka and the Udāna, as a separate work, and it probably existed as such along with the *Pārāyana-vagga*, because the *Niddesa* comments on these two *Vaggas* only and takes no notice of the remaining three *Vaggas*. The *Suttanipāta* contains poems, didactic as well as narrative. The book is regarded as an important contribution to the right understanding of Early Buddhism. The antiquity of this work is evident not only from its language and style but also from its contents. The fundamental ideas of Buddhism are presented in it with sufficient clearness. As remarked by Fausbøll ( *S. B. E.*, Vol. X, Intro., p. xii ), "here we have a picture not of life in monasteries but of life of the hermits in its first stage". Read the Introduction to the *Suttanipāta*, edited by P. V. Bapat ( in Devanāgarī characters ), Poona, 1924. For a detailed account, see B. C. Law, *History of Pali Literature*, Vol. I, pp. 232 ff.

The word *nipāta*, according to some scholars, means 'a short text', 'a short section of a large collection'. It literally means 'casting, placing, setting, laying out, arranging', hence, 'planning, designing'. Thus the word *Sutta-nipāta* would mean 'the designing of Suttas ( moral discourses )' or simply, 'anthology of set or designed Discourses', i.e., of a pattern of discourses. Neumann translates *nipāta* by 'the fragments', and Oldenberg tentatively by 'the isolated, occasional speeches'.





The book has been translated into English by Fausbøll in *S. B. E.* Vol. X, and by Lord Chalmers in Harvard Oriental Series; and into German by K. E. Neumann.

1. **PABBĀJJĀ-SUTTA** [ *Sn.*, pp. 72-74, verses 405-424 ].—This piece stands out as a good specimen of narrative poetry which developed in the Pali Canon. Elegance of style, vividness of description, spontaneity of expression and high moral tone of sentiment are its characteristic features. The sutta is of historical importance in so far as it narrates Gotama's visit to Rājagaha, soon after his Renunciation ( *pabbajjā* ), on foot from the bank of the river Anomā, a distance of thirty leagues. King Bimbisāra, seeing him from the palace, sent messengers after him. On hearing that he was resting, after his meal, under the Paṇḍava hill, the king hastened there, met him and offered him riches for enjoyment ( *bhoge* ). Gotama, however, refused them, revealing his identity and the purpose of his quest. The Commentary adds that Bimbisāra wished him success in his quest and asked him to visit Rājagaha again as soon as his aim should be fulfilled.

*Rājagaha* ( Skt. *Rājagṛha* ) is modern Rajgir in South Behar. It was the capital of Magadha in Buddha's time. This place was closely associated with the activities of Buddha and his immediate chief disciples. It was in Rājagaha that the First Buddhist Council was held. A few years after Buddha's demise, the capital of Magadha was shifted by Udāyibhadda, the son and successor of Ajātasattu, to Pāṭaliputta. The *Mahāparinibbāna-Suttanta* records that Buddha had witnessed the building operations at Pāṭaligāma, which led to the foundation of the great historical city of Pāṭaliputta. *Girībajja* ( Skt. *Girivraja*, the 'hill-girt' city ) was a popular, and perhaps an earlier, name of Rājagaha. The city was so called, because it was built in an enclosure of hills ( *giriparikhepe* ), being surrounded by five hills, differently named in the Buddhist texts and the *Mahābhārata*. The *Isigili-Sutta* of the Majjhima-Nikāya names the five hills as follows :—Vebhāra ( Skt. Vaibhāra ), Vepulla ( Skt. Vaipulya or Vipula ), Paṇḍava ( Skt. Pāṇḍava ), Gijjhakūṭa ( Skt. Grdhrakūṭa ) and Isigili ( Skt. Ṛsigiri ). For details, see B. C. Law, 'Rājagṛha in Ancient Literature' in the *Memoirs of Archaeological Survey of India*, No. 58. *Abhihāresi* ( aor. caus. of *abhi + harati* )—lit. 'managed to bring himself to', hence, 'moved to, took to, went up to' ( *āruhi*—C. ). *Bimbisāra*—the king of Magadha. When he was fifteen years old, he ascended the throne and reigned in Rājagaha for fifty-two years. His chief queen, named Kosaladevī, was the sister of King Pasenadi of Kosala. Both Buddha and Pasenadi were five years older than Bimbisāra. When Bimbisāra had reigned for fifteen years, Buddha again visited Rājagaha after his Enlightenment. The king received him with great honour and hospitality, heard him preach and was converted to the new faith. Bimbisāra



not only dedicated the famous Veluvana for the use of Buddha and his disciples, but also supported Buddha's religion as long as he reigned. His queen, Khemā, renounced the world and in due course became one of the two chief female disciples of Buddha. [ For the romantic story of her conversion, read the piece KHEMĀPADĀNA included in the present Selections. ] His son, Ajātasattu, at the instigation of the apostate Devadatta, revolted against him and put him in prison, where he met with a miserable death. *Yugamattañ-ca pekkhati*—'and looks only at the distance of a plough', i.e., only the minimum distance necessary for looking ahead. Hardy renders the expression: "does not look before him further than the distance of a plough or nine spans"; Rhys Davids translates: "looks no more than a fathom's length." Childers remarks: "yuga would seem therefore to be a measure of length." *Sapadānam* (adv., 'sa + padānam', the word *padānam* being equivalent to Skt. *pradānam* or *dānam*)—with bestowing, offering; thus the expression *sapadānañ-caramāno* would mean "going on with whatever alms bestowed", i.e., walking in course of alms-begging. Another interpretation is: *sapadī*, 'instantly' + *ayana*, 'moving, passing' (while out for alms) = *sapadāna* (Trenckner); cf. *Kaccāna* (for *Kaccāyana*). *Patissato* (Skt. *prati + smṛta*)—recollecting, thoughtful, mindful. *Daharo* (adj.) tender in age, delicate (*jātiyā taruṇo*—C.). *Anik'aggam*—a splendid army (*balakāya-senāmukham*—C.). *Niketino* (adj., nom. pl. of *niketin*)—inhabitants. In Buddha's time Kapilavatthu was included in the Kosalan territory. This may explain why Siddhattha describes himself in the poem as *Kosalesu niketino*, or why in the *Dhammacetiya-Sutta* (ante, pp. 75-80) Buddha is called *Kosalako*, 'a Kosalese'. *Gottena* (Skt. *gotrena*)—by clan, race, ancestry, lineage. *Jātiyā* (Skt. *jātyā*)—by birth. *Ādinavam* (nt.)—danger, disadvantage. *Nekkhammam*—freedom from lust, craving and desires, i.e., Nibbāna (ante, p. 379). *Daṭṭhu* (= *disvā*—C.)—it occurs also in the *Nālaka-Sutta* (Sn.), verse 3, and means 'seeing'. For the form, cf. *kaṭu* (= *katevā*, Skt. *kṛtvā*) in Aśoka's Separate Rock Edict II.

2. PADHĀNA-SUTTA [ Sn., pp. 74-78, verses 425-449 ].—This is the well-known Buddhist poem which describes Siddhattha's struggle with Māra. The incident is narrated by way of a happy reminiscence. The personification of Māra is clearly suggested in the description of his coming to give battle with his army and on his mount (*vāhana*). Nevertheless, the foe is rather internal than external. His fighting units are lustful desires, disgust, hunger-and-thirst, and so forth (Verses 12-15). They are nothing but immoral states or tendencies. The simile of the crow and the lumpy stone (Verses 23-24) is interesting as the historical basis of the modern popular story of the Crow and the Bel (cf. Gospel of St. Matthew, IV). Māra turned away in disgust from Gotama, even as the crow flew back, having sought in vain for sweetness in the lumpy stone.





*Padhāna* ( fr. *pa + √dhā* )—striving. This is a Buddhist technical term signifying 'exertion'. "*Padhāna* is fourfold, viz., *saṃvara-*, *pahāna-*, *bhāvana-* and *anurakkhaṇā-*, or exertion consisting in the restraint of one's senses, the abandonment of sinful thoughts, practice of meditation and guarding one's character." *Pahita* ( pp. of *pāhiṣati* of *pa + √hi* ) + *attam*, Skt. *prahita + ātman*—to him who is exerting himself, who is intent upon exertion. The word is explained as follows : *virīya-karaṇāddīṇu pahito peṣito attā yassa so pahitatto* ( *Subhūti* ). *Nerañjaram* ( f. acc. )—to the *Nerañjarā* ( Skt. *Nairañjanā* ). This is the name of a river, now called Phalgu, opposite of Gayā ( *CAGI.*, p. 524 ). According to the Commentary, it was called *Nerañjarā* either because its water ( *jalam* ) was pleasant ( *nelam* ), or because it had blue water ( *nilajalā* ), the *r* being substituted for *l* in both the cases. Cf. for a similar change of Skt. *l* into Pali *r*, the form *ruppati*, 'is hurt' fr. *√rup*=Skt. *√lup* ( ante, p. 406 ). *Viparakkamma* ( gerd. of *vi + parā + kamati* )—endeavouring strongly ( *atīva parakkamītvā*—C. ). *Jhāyantam* ( Skt. *dhyāyantam* pr. p. of *√dhī*, or *√dhyā* according to Childers, 'to meditate' )—meditating. *Yogakkhema*—a place of safety ( *khema* ) reached by exertion ( *yoga* ), said of Nibbāna ( see ante, p. 230 ). *Namuci*—Name of Māra. As explained in the Commentary, Māra is so called, because he does not let men and gods go out of his own domain ( i.e., of sensual pleasure ), but bars their way ( *so hi attano visayā nikkhamitukāme devamanusse na muñcati, antarāyam tesam karoti, tasmā Namuci-ti vuccati* ). *Kāhasi* is a contracted form of *karissasi* ( fut. 2nd pers. sg. of *karoti* ). *Agghuttam* ( Skt. *agnihotram* )—the sacrificial fire. *Jūhato* ( fr. *√hu*, 'to offer a sacrifice' )—to him who makes an offering to ( = *juhantassa* ). *Māro*—the Evil One, the Tempter, generally regarded as the personification of Death; see Notes on CITTAVAGGA and PUPPHAVAGGA of the Dhammapada ( ante, pp. 372-73 ). *Bhaṇam* ( pr. p. form. of *bhaṇati*, generally used in poetry, )—speaking, telling. *Atthā* ( = *atthāsi*, only in poetry, acr. 3rd pers. sg. of *tiṭṭhati* )—stood up. According to the Commentary, the expressions "*kiso tvam-asī .... durabhisambhavo*" ( in Verses 2-5 ) are ascribed to the compilers ( *saṅgītikārehi vuttā* ). *Kiñ-ca* ( indecl. )—is it not that, rather ( in the sense of blame and of favour—*garah' atthe ca anuggah' atthe ca nipāto*—C. ). *Viṇsaye*—( opt. caus. of *vissussati*, *vi + sussati*, Skt. *√śuṣ*, 'to dry up', 'to be dried up' )—should dry up. *N'āpasussaye* ( *na + upa + opt. of sussati* )—'should it not dry up?' *Samham* ( nt., Skt. *śleṣman* )—phlegm. Note that the idea contained in Verses 8-10 has been more emphatically, though somewhat differently, represented in other texts. Cf. *Lalitavistara* ( ed. Leimann, p. 289, ch. XIX, verse 57 ) :—

Ihāsane su(śu)ṣyatu me śarīram  
 tvagasthimāṃsam pralayaṃ ca yātu |  
 aprāpya bodhim bahukaipadurlabhām  
 naivāsanāt kāyamataścaliṣyate ||



—and Satyendranath Tagore's Bengali rendering:—

এ আসনে দেহ নম বাক শুকাইয়া ।

চর্ম অস্থি মাংস বাক প্রলয়ে ডুবিয়া ॥

না লভিয়া বোধিজ্ঞান তুল্য ভগতে ।

টলিবে না দেহ মোর এ আসন হ'তে ॥

*Thina-middham* (Skt. *styāna + middha*)—sloth and drowsiness, stolidity and torpor. *Bhīrū* (m., for abstract *bhīrūtā*)—fear, cowardice (the *ū* is *metri causa*). *Vicikicchā* (f., fr. *vi + cikicchati*, Skt. *cikīṣati*, Desider. of *√cit*, 'to reflect')—doubt, perplexity, uncertainty. *Makkho* (Skt. *mṛakṣa*, fr. *√mṛkṣ*, 'smearing over')—hypocrisy. *Thambho* (Skt. *stambha*)—stupor, obstinacy. *Sīloko* (Skt. *śloka*)—fame. *Saṅkāro* (Skt. *saṅkāra*)—honour. *Samukkamse* (*saṃ + opt.* of *ukkamṣati* or *ukkamseti*, Skt. *ud + karṣati*, fr. *√karṣ*, lit. 'to draw up, raise', hence 'exalt')—may praise, extol. *Te senā Kaṇhasābhipphāraṇi*—thine, the Black One's fighting army. *Kaṇha* (Skt. *Kṛṣṇa*, 'the Black One') is here an epithet of Māra. *Asūro* (*nā + sūro*)—one who is not a hero; *nā nam a-sūro jīnāti*—'none but a hero conquers it' (i.e., the army of Māra). *Muñjam*—a sort of grass (reed), generally used for making ropes and slippers. *Parihare* (= *parihareyyam*, opt. 1st pers. sg., or *parihareyya*, 3rd pers. sg.)—I should (or, one should) care for, cherish. According to the Commentary, persons who, having gone to a battlefield, did not flee away, used to tie the *muñja* grass on their heads, banners or weapons in order to show that they would not retreat (*saṅgā-māvacarā anivattino purisā attano anivattanakabhāvam nāpanattham sise vā dhaje vā āvudhe vā muñjatinam bandhanti*). Evidently, the *muñja* grass served as a symbol of glory and heroism, of strength and firmness to the warriors. This reminds us of the laurel worn by a victor in Roman times. *Matam* (pp. of *marati*, used as neu. substantive)—death. That Buddhism is not passive or pessimistic in its outlook is clearly borne out by the expression *saṅgāme me matam seyyo yañ-ce jīve parājito*, 'it is better for me to die in a battle than that I should live defeated'. *Pagālhā* (pp. of *pa + gāhati*, qualifying *samaṇa-brāhmaṇā*)—sunk (into), plunged (into), immersed in (*nimuggā anupavittā*—C.). *Dhajinim* (f. acc., fr. Skt. *dhvajin*)—lit. "bearing a banner or standard", i.e., an army (*senā*—C.). *Māraṃ savāhanam*—Māra with his mount (i.e., the elephant *Girimelkhalā*). *Acāvayi* (aor. caus. 3rd pers. sg. of *cavati*, fr. *√cyu*, 'to slip, to fall away', with the prohibitive particle *mā* in the imperative sense)—let him not drive (me) away. *Amam* (adj.)—unbaked, raw. *Amhanā* (instr. sg., fr. Skt. *aśman*)—with a stone (*pāsāṇena*—C.). *Oṭāraṃ*—fault, defect, short-coming, drawback, flaw (*randham vivaraṃ*—C.). *Nibbijāpema* (*nibbijja + apema*); *nibbijja* (a gerundial form of *nibbindati*, Skt. *niś + √vid*, 'to know, to find')—"getting wearied of", "being disgusted with"; *apema*





(imper. 1st pers. pl. of *apa* +  $\sqrt{i}$ , 'to go away')—let us go away, depart (in disgust).

3. **METTA-SUTTA** [ *Sn.*, pp. 25-26, verses 143-152 ; also *Khuddakapāṭha*, No. 9 ]. —This is also popularly known as *Karaṇīyametta-Sutta*. It contains a set formula for the Buddhist mental practice of 'unbounded friendliness' towards all. The formula is aptly regarded as a Buddhist counterpart of the Hindu *tarpaṇa-mantra*. The practice is praised as *Brahmavihāra* (= *setthavihāra*) or 'lofty behaviour of the human mind'. By implication *Mettā* comprises the remaining three constituents of *Brahmavihāra*, viz., *karuṇā* ('compassion'), *muditā* ('soft-heartedness'; 'appreciation'; 'sympathy') and *upekkhā* or *upekkhā* ('equanimity', 'neutrality').

*Abhisamēssa* (gerd. of *abhi* + *saṃ* +  $\sqrt{i}$ )—having attained, thoroughly understanding (*abhisamāgantā*—C.). *Subhara* (adj.)—easily supported (*sukkena bhariyati-ti subhara*—C.). *Sallahuka-vutti* (*saṃ* + *lahuka* + *vutti*, Skt. *vṛtti*)—lit. having very light or unburdened livelihood, i.e., whose wants are easily met (*sallahukā vutti assā-ti sallahuka-vutti*—C.). *Sukhit'attā* (pl.)—happy-hearted (*sukhitacittā*—C.). *Tasā* (adj. fr. *tasati*, Vedic *trasati*)—trembling; hence, moving; metaphorically used to denote "beings who are in fear and trembling" (*tasanti-ti tasā, sa-taṇhānam sa-bhayānaṃ-c' etam adhivacanam*—C.), as distinguished from *thāvarā* (Skt. *sthāvarā*), or "immovable and firm beings". *Na nikubbetha* (*ni* + *kubbetha*, opt. 2nd pers. pl. of *karoti*)—you should not deceive, cheat. The Commentary notes: "*na paro param nikubbethā-ti, —esa porānapāṭho, idāni pana param hi-ti pi paṭhanti, ayam na sobhano. Tattha paro-ti parajano, paran-ti parajanam; na nikubbethā-ti na vañceyya.*" *Vyārosanā* (*vi* + *ā* + *rosanā*, contracted fr. *vyārosanāya*, 3rd case, sg.)—out of anger. *Paṭighasaṇṇā* (= *paṭighasaṇṇāya*, 3rd case, sg.)—out of resentment; *paṭigha* ("paṭi + gha, adj. suffix of  $\sqrt{ghan}$  =  $\sqrt{han}$ ")—lit. striking against. *Niyam* (adj., Skt. *nijam*)—one's own; *niyam puttam*—her own son (*attani jātam orasaputtam*—C.). *Āyusā ekaputtam-anurakkhe*—should watch over (her) only son at the risk of (her) life. *Mānasam* (nt.)—lit. "belonging to mind"; "good will" or intention (*manasi bhāvam*—C.). *Bhāvaye* (caus. opt. of  $\sqrt{bhā}$ )—should practise, cultivate, develop (*vaḍḍhaye*—C.). *Aparimānam* (adj.)—boundless (*nāssa parimānam-ti aparimānam*—C.). *Asapattam* (Skt. *a + sapatnam*)—without enmity. *Vigatamiddho*—without drowsiness, i.e., alert, awake. *Etam satim* is explained in the Commentary by *etam mettajjhānasatim*, i.e., this mindfulness, alertness (in the meditation on friendliness). *Adhiṭṭheyya* (opt. of *adhi* + *tiṭṭhati*)—should concentrate or fix one's attention on. *Diṭṭhiṃ* (f.)—view, belief, theory (especially, false theory or dogma regarding the existence of soul etc.). *Jātu* (indecl., as in Skt., used usually in negative sentences to denote certainty)—surely, verily, for certain (*ekamsa-vacanam*—C.); *na jātu*—"not at all, never".



4. DHAMMIKA-SUTTA [ *Sn.*, pp. 66-70, verses 376-404 ].—This poem omits to mention all higher practices and "confines itself to scrupulousness (*dhuta-dhamma*) as regards minor elementary matters". Here are given two sets of conduct: one suited to a recluse (*pabbajitānulomikam*), and the other to be practised by a householder (*gahatthavattam*). Dhammika, a lay devotee (*upāsaka*), with five hundred others, visited Buddha at Jetavana. In reply to a question asked by Dhammika, Buddha recommended these courses (*paṭipadā*) of good behaviour.

*Upāsakāse* (nom. pl. with the Vedic suffix *-āse*)—lay devotees (*upāsakā*—C.). *Gatim* (f. acc.)—course, career, destiny. *Parāyanam* (nt., also *parāyanam*)—the end or goal (*nipphatti*—C.). *Titthiyā* (nom. pl. fr. *tittha*, 'a ford'; 'a sect', always with bad connotation, Vedic *tirtha*)—heretics; see NOTES under MAHĀPAJĀPATI-APADĀNA. The Commentary adds: "Nanda-Vaccha-Sāṃkhecihi ādipuggalehi tihi titthakarehi kate dīṭṭhititthe jātā, tesam sāsane pabbajitā Purāṇakassapādayo cha satthāro, tattha Nāthaputto Nigaṇṭho, avasesā Ājīvikā",—"There were sects of heretical views, founded by three most eminent persons: Nanda, Vaccha and Sāṃkheci. To their teachings belonged (lit. were converted) the six teachers, such as Purāṇa-Kassapa and the like. Among these six teachers, Nāthaputta (i.e., Mahāvira) was a Nigaṇṭha, and the rest were 'Ājīvikas'. For information regarding the Ājīvikas, see ante, pp. 230-31, 245, and about the Nigaṇṭhas, see ante, pp. 245-46. *Vādasilā* (adj.)—lit. 'having the habit or nature of disputing', disputations. *Tayā atthabaddhā* (adj.)—lit. "bound to thee in, or for the sake of, need or expectation"; hence, "expecting some good from thee". *Dhuta* (pp. of *dhunāti*)—shaken off or removed (the impurities); hence, *dhuta-dhamma* means a scrupulous way of life; scrupulousness, punctiliousness. [Compare Visuddhimagga, p. 61 for a definition of *dhuta*.] *Saṅgā* (n., fr. Skt. *√saṅj*, 'to cling')—bonds, fetters (lit. attachments). For their enumeration, see ante, p. 379. *Sajanti* (Skt. *√saṅj*)—cling to, stick to (*alliyanti*—C.). *Paṭikkamma* (gerd., *paṭi* + *√kram* + *ya*)—having returned (*nivattitvā*—C.). *Nicchāraye* (caus. opt. of *niccharati*, Skt. *nis* + *√car*)—should let go out, should project, should force out (*nihare*—C.); *na mano bahiddhā nicchāraye*—he should not send his mind to outward things. *Peṇṇam* (Skt. *pañṇa*)—slander. *Paṭiseniyanti* (*paṭi* + Denom. of *senā*)—oppose, argue, contradict, confront (*virujjhanti yujjhitukāmaṃ hutvā senāya paṭimukham gacchantā viya hanti*—C.). *Āpaṇ-ca saṃghāṭiraṇ'āpavāhanam*—"and water for carrying away the dirt of (his) robe". *Pekkhare* (Skt. *puṣkara*)—a lotus-leaf (*evuccati paduma-pattam*—C.). *Labbhā* (indecl.)—possible (*sakkā*—C.). *Sapariggahena*—by one who has (worldly) possession or property. *Kāsum* (cf. Skt. *karṣū* fr. *√krṣ*)—a hole; only used in the compound *aṅḍarakāsu*, 'a cinder-hole', 'a fire-pit'. *Asamāhuṇanto* (pr. p. of *a* + *saṃ* + *bhūṇāti*, alternative for





-sambharati, -sambhoti)—“not being able to, not being capable of” (*asakkanto*—C.). *Sabbhaggato* (*sabhā + gato*)—gone to a public hall or an assembly-room (*santhāgārādigato*—C.). *Parisaggato* (*parisā + gato*, Skt. *pariṣad + gato*)—gone into the midst of an assembly (*pūgamajjhagato*—C.). *Madā* (inst. sg.)—“through intoxication” (*madahetu*—C.). The form *hi* is here only an expletive particle (*hi-kāro nipāto padapūranamatto*—C.). *Chamāyam* (loc. sg. of fem. *chamā*, Skt. *kṣamā*)—on the ground (*bhūmiyam*—C.). *Upavuttha* (pp. of *upavasati*)—celebrated, kept (as a fast day). *Aṭṭhaṅgikam Uposatham*—“the eightfold *Uposatha*”, or “the fast-day with its eight constituents”, observed by the Buddhist laity on the eighth day and the fourteenth or the fifteenth day of the half-month (*pakkha*), according as the month is shorter or longer. On *Uposatha* days a Buddhist layman is expected to take upon himself the eight vows, that is to say, the eight *Silas* or rules of morality. The ceremony as well as the observance of these rules are collectively denoted by the term *uposatha*. The eight rules of morality are called *sikkhāpada*s, or precepts. They are enumerated as follows : (1) *Pāṇātipātā veramaṇī*, (2) *Adinnādāna veramaṇī*, (3) *Abrahmacariyā veramaṇī*, (4) *Musāvādā veramaṇī*, (5) *Surā-meraya-majja-ppamāda-tṭhānā veramaṇī*, (6) *Vikālabhojanā veramaṇī*, (7) *Nacca-gīta-vādita-vīsūka-dassanā veramaṇī*, and (8) *Mālā-gandha-vilepana-dhāraṇa-maṇḍana-vibhūsanatṭhānā veramaṇī* (abstinence from killing, from stealing, from unchaste life, from telling lies, from the state of indolence arising from the use of liquor and similar intoxications, from taking food after midday, from visiting shows (like fairs) with dances, vocal and instrumental music, and from wearing, adorning and ornamenting oneself with garlands, scents and unguents). *Pāṭihāriya-pakkham*—The Commentary gives various explanations of the expression, by one of which it means the period of five months which extends from the month of *Āsāḷha*, preceding the rainy season and ends with the month of *Kattika* (*vassūpanikāya purimabhāge Āsāḷhamāso, antovasse tayo māsā, Kattikamāso-ti ime pañca māsā pāṭihāriya-pakkho-ti vuccanti*—C.). For other explanations, see *Suttanipāta Commentary*, p. 378. The word *pāṭihāriya* (Skt. *pratihārya*) was originally a gerundial form of *pati + harati*, with the usual lengthening of *pati* to *pāṭi*, and it literally means ‘striking’, ‘extra-ordinary’, ‘special’. So the expression *pāṭihāriya-pakkha* might also refer to an altogether different occasion when a special festival took place (cf. *SN.*, I. 208). *Sayampabhā* (Skt. *svayam + prabhā*)—name of a class of devas or gods, so-called because they are “self-radiant”. They belong to the six *kāmalokas* (*ye te attano ābhāya andhakāraṃ vidhamitvā ālokakaraṇena Sayampabhā-ti laddhanāmā cha-kāmāvacaradevā*—C.).

5. *DHANIYA-SUTTA* [*SN.*, pp. 3-6, verses 18-34].—This is a lively and homely dialogue in verse in which the comfort and happiness of a rich householder living in worldly attachment or bondage is compared and contrasted



with the bliss of emancipated life of a recluse. Dhaniya-gopa is represented as the exponent of the former and Buddha of the latter. In this magnificent dialogue Dhaniya and Buddha alternately utter a verse each with the same refrain,—*atha ce patthayasī pavassa, deva*,—"If thou wilt, Cloud, rain away." [Compare the Parable of the Rich Fool in the Gospel of St. Luke.] The gist or moral of the poem is brought out in the two stanzas at the end. Note that these two stanzas constitute a separate dialogue in the *Sagāthavagga* of the *Samyutta-Nikāya*.

The word *gopa* denotes primarily "the owner of cattle" and secondarily "householder in general".

*Duddha* (Skt. *dugdha*, pp. of  $\sqrt{d}uh$ , 'to milk')—milked, drawn; *duddha-khīro* (a Bahubbhī compound like the previous word *Pakk'odano*, both qualifying *ahan*)—having the milk drawn (from a cow), —(*gāvo duhitvā gahitakhīro*—C.). *Mahiyā* (gen.)—of the river Mahī, also called Mahāmahī (*Mahāmahī-nāmikāya nadiyā*—C.). It lay at a distance of 107 *yojanas* from Sāvattihī (*Sāvattihito satta-yojana-sataṃ Dhaniyassa nirāsanaṭṭhānam*—C.). *Samānavāso*—one who lives with his equals (*samānena anukūlavattinā parijanena saddhim vāso yassa so*—C.). *Ahito* (pp. of  $\bar{a}$  +  $\sqrt{dhā}$ , 'to burn')—burnt, provided with fuel (*ābhato jalito vā*—C.). *Akkodhano* (a + *kodhano*, Skt. *akrodhana*)—free from anger, meek (*akujjhana-sabbhāvo*—C.). Note the play of sound of *Akkodhano* against that of *Pakk'odano* (in Verse 1). *Nibbuto* (Skt. *nireṣṭa*, pp. of *ni* +  $\sqrt{vr}$ , meaning (i) 'to cover up', 'to quench'; (ii) 'to be exhausted', 'to cease')—covered up, extinguished; hence, calmed (*upasanto*—C.). The word also means 'happy' in such expressions as '*nibbutā nāna sā matā*'. *Andhaka*—"blind fly", i.e., "dark or yellow fly", or gad-fly (*kāṇa-makkhikānam adhivacanam*—C.). *Makasā* (Skt. *maśakāḥ*)—mosquitoes. *Vijjare* (an optional form of *vijjante*, Skt. *vidyante*, fr.  $\sqrt{vid}$ , 'to exist', pres. 3rd pers. pl., -are being a Vedic suffix for -ante)—exist; *na vijjare*—do not exist, are not found (*n'atthi*—C.). *Kacche* (nt. loc., cf. Skt. *kaccha*, probably a dialectal form)—in the marshy land. There are two kinds of it: river marsh and mountain marsh. Here a river marsh is meant (*dee kacchā: nadikaccho pabbatakaccho ca, idha kaccho nadikaccho*—C.). *Rūhātīye* (nt. loc.)—in the (long) grown grass (*saṅjātatiye*—C.); *rūha*—(pp. of *rohati* fr.  $\sqrt{ruh}$ , 'to grow')—grown. *Assacā* (f. adj., fr.  $\bar{a}$  + *suṇāti* fr.  $\sqrt{śru}$ , 'to listen')—attentive, obedient, loyal (*vacanakarā kimkārapaṭissāvini*—C.). *Alolā* (f. adj., a + *lolā* fr.  $\sqrt{lu}$ , 'to agitate')—lit. not agitated, i.e., not greedy, self-controlled. *Samāniyā* (Vedic *samānyā*, fr. *samāna*, used adverbially)—"(all) equally", "in common". *Nibbittthēna* (inst. of *nī* + *vitṭha*, pp. of  $\sqrt{vis}$ , 'to gain')—by gaining (the end), enjoying (the fruit of my labour); cf. *anibbisaṃ*, 'not finding'—(*nibbittthēna sabbaññubhāvena lokuttarasamādhī-sukhena ca jīvāmi*—C.). *Vasā* (f., Vedic *vasā*)—"a cow (neither in calf nor





giving suck)"—( *adamiṭaruddhavacchakā*—C.). *Dhenupā* ( f., *dhenu* + *pā* fr. *pivati* )—a suckling calf or a cow giving suck ( *dhenum pivantā taruṇa-vacchakā kḥiradāyikā vā gāvo*—C.). *Godharasiyo* ( f. pl. )—cows bearing calves ( *gabbhiniyo*—C.). *Parasiyo* ( f. pl., cf. Skt. *praveṣi* )—cows able to breed ( *vayoppattā balivaddehi saddhim methunasanthānagāvo*—C.). *Usabho* ( Skt. *vṛṣabha* )—a bull. *Gaṇampati* ( adj. )—lord of the herd of cows. *Asampavedhī* ( adj. )—not shaking ( *akampā*—C.). *Dāmā* ( nt. pl. )—ropes. *Muñjamayā* ( adj. )—made of muñja grass ( *muñjatiṇamayā*—C.). *Sakkhinti* ( an optional form of fut. 3rd pers. pl. of *sakkoti* )—will be able ( *sakkhissanti*—C.). *Chettum* ( inf., √ *chid* + *tum* )—to tear ( *chinditum*—C.). *Pūtilatam*—"stinking creeper", a sort of creeper or shrub, otherwise called *galoci-latam* ( *yathā hi suvaṇṇavanno pi kāyo pūtikāyo, .... evam abhinavā pi galoci-latā asārakatthēna pūtilatā-ti vuccati*—C.). *Dālayitvā* ( gerd. caus. of *dalati* )—splitting off, crushing, tearing ( *chinditvā*—C.). *Gabbha-seyyam* ( f. acc., Skt. *garbha-śayyām* )—into mother's womb. *Anappakā* ( *na* + *appakā* )—not a little, much ( *vipulā*—C.). *Gomiko* (= *go-miko*, cf. Skt. *gomin* )—an owner of cows. *Upadhi* ( fr. *upa* + √ *dhā* )—"clinging", 'attachment', attribute'. It is the root of sorrow and is called a bond. All earthly 'possessions', including not only "wife and children, flocks and herds, silver and gold" but also the corporeal existence, are called *upadhis*.

6. *DVAYATĀNUPASSANĀ* [ Sn., pp. 147-149, verses 756-765 ]. —This piece is from the *Dvayatānupassanā-Sutta* of the Suttanipāta. In this sutta it is stated that the purpose of Buddha's teaching is to provide his disciples with a twofold consideration for the attainment of perfect knowledge. Of these two, one is *lokiya* or *lokiya* ( 'common, general or worldly' ) consideration, while the other is *lokuttara* ( 'sublime, ideal or spiritual' ) consideration. For instance, "what has been considered true by the worldly persons, has by the noble ones been well seen to be really false",—this is one consideration; "what has been considered false by the worldly persons, has by the noble ones been well seen to be really true",—this is another consideration. A Bhikkhu who considers both ( the aspects ), is expected either to obtain perfect knowledge ( *añṇā* ) in this life, or, if he is still not free from the ( five kinds of ) attribute ( *upadhi* ), to reach hereafter the state of an *Anāgāmi* or Non-returner.

*Dvayatānupassanā* ( f., *dvaya* + *tā* + *anupassanā* )—looking at both aspects, a twofold consideration ( explained as  *dve avayavā etesan-ti dvayā, dvayatam = dvayabhāvam, dvayadhamme anupassanā*—C.). *Upanijjhāyitam* ( pp. of *upa* + *nijjhāyati*, Skt. *nidhyāyati* )—considered, looked at, reflected. *Tadam* = *ta(m)* + *idam* ( *anunāsika-ikāra-lopanam katvā vuttam*—C.). *Pātikamkham* ( adj., fr. gerd. of *pati* + *kāṅkhati*, 'expects' )—to be expected, desired ( *icchitabham*—C.). *Anattani attamānam passa*—Look at him who holds that the soul exists in name



and form (i.e., in individuality), which is without a soul (*anattani nāmarūpe attamāniṃ passa—C.*). *Mosadhammam* (fr. *musā-*)—belonging to untruth, of a deceitful nature, false. *Ittaram* (adj., Vedic *itvata*)—brief, short, temporary, changeable, unstable, fleeting (*paritta-paccupaṭṭhānam khaṇikam—C.*). *Abhisamayā* (abl., fr. *abhi + sam + √i*, 'to go')—from penetration, comprehension, full understanding (*avabodhā—C.*). *Nicchātā* (adj., *nis + chāta*, Skt. *niḥpsāta*, 'not hungry')—free from cravings or desire. *Sakkāya* (Skt. *satkāya*) + *ditthi* (Skt. *dṛṣṭi*)—speculation as to the eternity or otherwise of one's own individuality, heresy of individuality, theory of soul. It is the belief that there is a permanent entity or soul in one or other of the *khandhas*. *Nivutānam* (adj., pp. of *nivaraṭi*, 'covers')—surrounded, enveloped (by ignorance); explained as *bālānam avijjāya nivutānam otthātānam—C.*; see also Notes on *niḥbuta* in the DHANIVA-SUTTA (*ante*, p. 403). *Magā* (pl.)—beings like beasts, "stupid persons" (*magabhūtā janā—C.*).

7. RATANATTAYA [Sn., pp. 39-42, verses 224-235; also *Khuddakapāṭha*, No. 6]. —The Triad—*Buddha*, *Dhamma* and *Samgha*—is praised here as *Ratana*, 'Jewel', 'precious gem'. The burden of the stanza—*etena saccena suvatthi hotu*—is a familiar Buddhist form of *saccakiriya* or exercise of the mysterious power of truth to produce the desired psychic effect.

*Huraṃ* (adv.)—hereafter, in the other world, in another existence (*tato paraṃ avasesalokaṃ—C.*). *Suvatthi* (= *su + atthi*, also *sotthi*)—well-being (*sobhanānam atthitā hotu—arogatā nirupaddavā-ti—C.*). *Aṭṭha puggalā*—the eight (classes of) persons: those who have reached the four Paths, *Sotāpatti*, *Sakadāgāmi*, *Anāgāmi* and *Arahatta*, and those who are established on the Fruits thereof (*cattāro ca paṭipannā cattāro ca phale tthitā-ti aṭṭha honti—C.*); see also Notes on PUPPHAVAGGA of the Dhammapada, *ante*, p. 373. *Saṃsaṃpasatthā*—praised by the good people (*sappurisehi pasatthā = pasamsaniyā—C.*). *Cattāri etāni yugāni honti*—These (eight classes of persons) form four pairs, taking the winner of the first Path and the winner of its Fruit as one pair, and so on (*sotāpattimaggaṭṭho phalaṭṭho-ti ekaṃ yugan-ti evaṃ yāva arahattamaggaṭṭho phalaṭṭho-ti ekaṃ yugan-ti cattāri yugāni honti—C.*). *Nikkāmino* (adj.)—free from desire (*kāye ca jivite ca anapekkhā hutvā ... sabbakilesehi katanikkhamanā—C.*). *Pattipattā* (pl., Skt. *prāptiprāptāḥ*)—those who have obtained the highest attainment, i.e., Arambantship (*ettha pattabbā-ti patti, ... arahatta-phalass' etam adhivacanam, tam pattam pattā-ti pattipattā—C.*). *Amataṃ*—the Ambrosia (*Nibbānam—C.*). *Vigayha* (gerd. of *√gāh*)—having immersed in (*vigāhitvā—C.*). *Laddhā* (gerd. of *√labh*)—having obtained (*labhitvā—C.*). *Mudhā* (indecl.)—safely, without expense or loss (*avyayena kākaṇikam-pi vyayam akatvā—C.*). *Sito* (pp. of *sayati*, fr. *√si*, Skt. *√śri*, 'to





lean on')—rooted in, attached to, founded on (*ante pavisitvā nissito*—C.). *Catubbhi vātehi*—by the winds from the four directions (*catūhi diśāhi āgata-vātehi*—C.). *Avecca* (adv.)—clearly, perfectly (*paññāya ajjhogahetvā*—C.). "The form is usually taken as *ava* + gerd. of  $\sqrt{v}$  (*-itya*), cf. *adhiacca*, *abhisamecca*, but explained by Pali grammarians as *a* + *vecca*. It is not sufficiently cleared semantically. The Buddhist Sanskrit *avetya* is a Sanskritisation of the Pali form." *Bhūsa(m)*—(Vedic *bhr̥śa*, 'strong, mighty, great') is an adverbial form, meaning 'much', 'greatly'. *Na atthamam bhavam ādiyaṃti*—do not take the eighth birth (lit. existence), i.e., obtain Arahantship even in the seventh birth (*sattamabhava eva pana vipassanam ārabhiteva arahattam pāpuṃanti*—C.). *Catūhi apāyehi* (abl.)—from the four states of loss or suffering. The four such states are : rebirth in a purgatory (*niraya*), or as an animal (*tiracchāna-yoni*), or as a ghost in the world of manes (*pettivisaya*), or as a demon, fallen angel, Titan (*asura-kāya*). *Cha abhiññānāni* (fr. *abhiññati*; lit. 'that which stands out above others')—the six great or deadly sins (*abhiññānāni-ti olārikatthānāni*—C.). The six are : matricide (*mātughāta*), parricide (*pitughāta*), killing an Arahant (*arahantaghāta*), wounding a Buddha (*lohit'uppāda*), causing schisms (*saṃghabheda*), and following an other teacher (*aññasatthu-ruddesa*). *Diṭṭha-padassa*—for one who has seen the state (of Nibbāna), (*diṭṭha-nibbānapadassa dassanasaṃpannassa puggalassa*—C.). *Varo* (adj.)—the best one, the excellent one (*uttamo seṭṭha-ti attho*—C.). *Varaṇṇū*—one who knows what is excellent, i.e., a knower of Nibbāna (*nibbānaṇṇū*—C.). *Varado*—one who gives what is excellent doctrine (*varadhammadāyī-ti attho*—C.). *Varāhara*—one who brings what is excellent path (*varamaggassa āhaṭṭā varāhara-ti vuccati*—C.). *Anuttaro*—the incomparable one. *Varo*, *varaṇṇū*, *varado*, *varāhara* and *anuttaro*—all used as epithets of Buddha. *Avirūḥichandā* (adj., *a* + *virūḥi* + *chandā*)—lit. those whose desires are not liable to growth, i.e., having no growth of desires (*virūḥicchandavirahitā*—C.). See Notes on *rūḥa* in the DHANIYA-SUTTA (*ante*, p. 403). *Nibbanti* (pl. of *nibbāti*)—are extinguished, go out (*viññāyanti*—C.). *Dhīrā* (pl.)—the wise (*dhīṭisampannā*—C.). *Nibbanti dhīrā yathā 'yaṃ padipo*—Note that this is one of the most important and apt similes used in the Pali texts to help understand the significance of Nibbāna.

8. KĀMA-SUTTA [Sn., p. 151, verses 766-771].—This is the first sutta of the *Atthakavagga* in the *Suttanipāta*. According to the Commentary, Buddha gave this discourse with reference to a brāhmaṇa farmer who lived near the banks of the Aciravati. It deals with *kāma* or sensual pleasure and its reactions, and shows how redemption from it is to be effected.

*Ruppati* (Pass. pres. 3rd pers. sg. of  $\sqrt{rup}$  =  $\sqrt{rup}$ , 'to hurt', 'to molest'—one of the rare cases of the substitution of Pali *r* for Skt. *l*; cf. the form



*Nerañjarā*, ante, p. 398)—is molested, oppressed (*plīyati*—C.). *Visattikam* (f. acc., an abstr. formation of *vi* + *√sañj* + *ta* + *ikā*)—adhering, attachment to (as a synonym of *tanhā*, or desire). *Thiyo* (f. pl. of *thī*, Vedic *strī*)—women (*itthisaññikā*—C.). *Abalā* is explained by *kilesā*, which means 'sinful desires', 'worldly lusts', 'corruptions'; hence, weaknesses or defects. The Commentary reads *taṃ* (acc.) instead of *naṃ*, and paraphrases it by "*taṃ puggalam*", or 'that person', i.e., him. *Baliyanti* (Denom. fr. *bala* + pres. 3rd pers. pl.)—overpower, conquer, destroy (*sahanti maddantī*—C.). *Parissayā* (fr. *pari* + *sayati* of *√āi*, Skt. *āi*, 'to lie down')—lit. those which remain going round or having encircled, i.e., dangers, troubles (*paricca sayanti-ti parissayā*—C.). The etymology, however, is doubtful. See Notes on *parissayāni* under NĀGAVAGGA of the Dhammapada (ante, p. 388).

9. SALLA-SUTTA [Sn., pp. 112-114, verses 574-593].—This is one of the most important suttas noted for the profundity of subject-matter (*pāḷivasena gambhīro*). Here we have a beautiful description of the nature of life and death. According to the Commentary, Buddha preached the sutta in order to console a lay devotee (*upāsaka*) at his bereavement on the death of his son, reminding him of three eternal principles, namely, (i) life is but short, (ii) death is inevitable, and (iii) lamenting is therefore useless. This sutta is said to have been utilised by Dhammasenāpati Sāriputta in consoling Mallikā, wife of Bandhula (commander-in-chief of King Pasenadi of Kosala), when she disclosed to him the news of the murder by conspiracy of her husband and sons (see DEATH OF KING PASENADI, ante, p. 202).

*Salla* (nt., Vedic *śalya*)—an arrow, a dart; but metaphorically, "the piercing sting of craving or attachment"; hence, sorrow. *Animittam* (a + *nimittam*)—without (outward) signs or marks. *Anaññātam* (ana + *ñātam*)—unknown. *Kasiram* (adj., probably fr. Vedic *kṛcchra*)—miserable, painful, troubled, wretched (*kiccham*, na *sukha-yōpaniyam*—C.). *Saññātam* (= *samyuttam*)—connected, combined. *Upakkamo* (fr. *upa* + *√kram*)—means, ways, remedy. *Miyyare* (Vedic form in -are, attan. pres. 3rd pers. pl. of *miyyati* or *miyati*, Skt. *mriyate* fr. *√mr̥*, 'to die')—become dead. *Puthu* (adj., Vedic *prthu*)—in various ways, many ways (*anekappakāram*—C.). *Abbhāhato* (*abhi* + *ā* + *hata*, pp. of *√han*, 'to strike')—struck; attacked, afflicted (with death and decay). *Udabbahe* (opt. 3rd pers. sg. of *ubbahati*, fr. *ud* + *√bṛh* or *vṛh*, 'to draw out')—if he can draw out (any meaning), if he understands (*ubbaheyya dhāreyya*, attan. *sañjāneyyā-ti attho*—C.). The sense is the same as in *uddharati*. *Runnena* (inst. sg. fr. *√rud* + pp. na; also Pali *rodita*, Skt. *rudita*)—by weeping, crying. *Anutthunanto* (pr. p. of *anu* + *thunati*, or *thunāti* fr. *√stan*, 'to bewail')—bewailing, lamenting, deploring (*anusocanto*—C.). *Pajappam* (f.,





acc. of *pa + jappa*)—longing, greed for, desire (*tanham*—C.). Cf. *cappeti* fr. *√cabb*, Skt. *√carb*, 'to chew'. The form is preferred by the P.T.S. Dict. to Skt. *jalpanā* which does not give the sense of *adana*, and on the nearness of sound, the sense of *√cabb* has been imposed on *√japp* by the Dictionary. The Commentary, however, gives a plausible meaning without the derivation of the word. *Abbahe* (opt. 3rd pers. sg. of *abbahati*, Skt. *ābṛhati* fr. *ā + √bṛh*, 'to draw')—should draw out, pull out (*uddhare*—C.). *Abbūḷha* (pp. of *abbahati*; Skt. *ābṛḍha*, )—lit. drawn out, pulled out; fig. removed, destroyed. *Abbūḷha-sallo*—having the sting or dart (of craving) pulled out or removed. *Asito* (adj., *a + sito*, pp. of *√āri*, 'to depend on'; 'to be attached')—unattached, not dependent (*anissito*—C.). *Pappuyya* (gerd. of *pa + √āp*, 'to attain')—having obtained (*pāpunitvā*, *patvā*—C.).

10. *SUBHĀSITĀ VĀCĀ* [ *Su.*, p. 79, verses 451-454 ].—These verses are taken from the *Subhāsita-Sutta* of the Suttanipāta. Here we have a definition of good speech. A word which is spoken righteously, affectionately and truthfully, is said to be well spoken speech (*subhāsita vācā*). Cf. the piece entitled *THE HARMLESS MODE OF SPEECH* of the present Selections (*ante*, pp. 45-47).

*Patinanditā* (pp. of *pati + √nand*, 'to rejoice')—rejoiced; greeted, welcomed (*hatthena hadayena paṭimukham gantvā nanditā piyāyitā*—C.). *Amatā* (Skt. *amṛtā*, used as adj.)—sweet, pleasant (*amatasadisā sādubhāvena*—C.). *Khemam* (adj., Skt. *kṣemam*)—peaceful, safe (*abhayaṃ nīrupaddavaṃ*—C.).

## IX

## SAMYUTTAKA

The verses under this head are all taken from the Samyutta Nikāya, which is the third collection of the Sutta Piṭaka. The collection is called *Samyuttaka* in the Peṭakopadesa, probably because it contains but *short* grouped Suttas or 'kindred sayings' of Buddha. Here are set forth a few such grouped verses having their main bearings on Buddhist psycho-ethical and philosophical matters. Some of them occur also in the Jātakas and other Pali texts.

The Samyutta Nikāya has been translated into English by Mrs. C. A. F. Rhys Davids under the title *The Book of the Kindred Sayings*, in five parts; into German by W. Geiger.

1. *ACCENTI* [ I. p. 3 ].—The title is the catchword of the poem. Verse 1 is said to have been spoken by a certain deity (*devatā*) before Buddha, who improves upon it in verse 2.



*Accenti* (pres. 3rd pers. pl. of *ati+eti*, fr.  $\sqrt{i}$ , 'to come and go')—(times) pass by, elapse (*atikkamanti*—C.). *Vayogunā* (nom. pl.)—lit. accumulation of ages; "stages of life" (*paṭhama-majjhima-pacchima-vayānam gūṇarāsayo-ti attho.... Idha pana rās'attho gūṇ'attho. Tasmā vayo-guṇā-ti vayo-rāsayo-ti vedītabbā*—C.). *Anupubbam* (adv.)—by and by, gradually, in turn (*anupātipātiyā*—C.). *Jahanti* (fr.  $\sqrt{hā}$ )—leave. *Lokāmisam* (acc.)—worldly gain, the bait of (all) the worlds (*tebhūmakavattam lok'-āmisam*—C.). *Santi* here means the final peace (*accanta-santi*), an epithet of Nibbāna. *Pekkho*—'wishing for', 'aspiring to' (*icchanto patthanto*—C.).

2. *Kuṭikā* [ I. p. 8 ]—This poem is interesting for its allegory. Verse 1 contains the questions of a deity, to which Buddha's reply is given in verse 2. Again, in verse 3, the deity asks Buddha to explain the matter. The allegorical meaning of *kuṭikā*, *kuḷāvakā*, *santānakā* and *bandhanam*, as explained by Buddha, is set forth in verse 4. In the concluding verse, there is the deity's appreciation of Buddha.

*Kacci* (Skt. *kaccid* = *kad + cid* = *kiñcid*, "any kind of", an interrogative particle expressing doubt)—'then perhaps'; 'I doubt whether', 'I hope', etc. *Kuṭikā* (f.)—lit. a little hut, but here used fig. for mother (*dasa-māse anto-vasana-tthān' atthena mātaram kuṭikam katvā ... pucchi*—C.). *Kuḷāvakā* (f.)—a nest. *Santānakā* (f.)—lit. a continuum; a line stretched out; hence, children. *Taggha* (= *taṃ* or *tad + gha*)—an affirmative particle (*ekamsa-vacane nipāto*—C.), meaning 'truly', 'surely', etc. *Tāham* (= *te + aham*); *kin-tāham kuṭikam brūmi*—what do I mean (lit. tell you) by a little hut? *Sāhu* (adj.) is a Prakritisation of *sādhū*, meaning 'good', 'well'; cf. the form of the word in the Dhammapada, *SUKHAVAGGA*, verse 10: *Sāhu dassanam ariyānam*; also *Sāhu dānam* in Aśoka's Inscriptions.

3. *PAJJOTĀ* [ I. p. 15 ]—In verse 1, certain deities put some questions to Buddha, who explains them in verse 2.

*Pajjotā* (nom. pl., Vedic *pradyotāh* fr. *pra + dyut*, 'to shine')—lights, lustres, lamps (*padīpā*—C.). *Putṭhum* (inf. of  $\sqrt{puch}$ , Skt.  $\sqrt{prch}$ , + *tum*)—to ask. *Jānemu* (an archaic form of *jāneyyāma*, opt. 1st pers. pl. of  $\sqrt{jā}$ , Vedic *jñā*, 'to know')—we should know. *Tattha tattha*—here and there, in various places. *Tapatam* (gen. pl.)—of (all) those things that shine (= *tapantānam*). For the meaning of verse 2, compare the Dhammapada, *BRĀHMAṆAVAGGA*, verse 5.

4. *SARĀ* [ I. p. 15 ]—Here in verse 1 a certain deity puts some questions to Buddha, whose rejoinder is set forth in verse 2.

*Sarā* (nom. pl.)—"flowings"; the tides (of existences)—(*ime saṃsāra-sarā*—C.). *Vattam* (Skt. *vrttam*, pp. of  $\sqrt{vrt}$ , 'to go round')—a circle; but





figuratively "rolling on", the "round" of existences (*samsāra*), evolution and devolution. On the expression *nāmañ-ca rūpañ-ca*, see *ante*, p. 232. *Gādhati* (fr.  $\sqrt{gād}$ )—stands fast, has a firm footing (*patitthāti*—C.). Line 1 of verse 2 also occurs in the piece entitled BUDDHA AND BĀHIYA (*ante*, p. 41). *Ato* (adv., Skt. *ataḥ*)—hence, now, therefore (*ato nibbānato*—C.).

5. *INDAKA* [I. p. 206].—A yakkha named Indaka, living in Indakūṭa, near Rājagaha, visits Buddha, who was then staying there. Verse 1 contains the yakkha's questions as to how the soul (*jīva*) finds its material counterpart. In verse 2, Buddha explains that the embryo evolves into its final shape by the laws of physical growth and "not by the instantaneous materialization wrought by a soul's fiat".—Note the bearing of the poem on physiology.

*Rūpaṃ na jīvaṃ*—Material form is not the living soul. The word *jīvaṃ* means the vital principal constituting the entity or person proper (= *satta*, *puggala*—C.). For a detailed discussion on this point, see *ante*, pp. 255 f. *Nayaṃ* (= *na* + *ayaṃ*). *Vindati* (fr.  $\sqrt{vid}$ )—knows, finds. *Atthi-yaka-piṇḍaṃ*—the lump of bones and liver (*yakana*), here the latter being used symbolically for all the soft parts or fleshy units of the body. *Sajjati* (Pass. of  $\sqrt{sañj}$  or *saj*, 'to hang')—clings to, is attached (*aggati*, *tittati*—C.). *Gabbharasmim* (cf. Skt. *gabhare*)—in a cavern, used symbolically for the mother's womb (*mātukuc-chismim*—C.). *Kalala* (the placenta), *abbuda* (the "swelling"), *pesi* (the lump of flesh), *ghana* (the solid flesh) and *paśākhā* (the extremities or the lower part of the body, i.e., abdomen and thighs)—these are the five successive stages in the development of the foetus in the first and second months after conception. In this connection, the Commentary adds the following verses:—

Tila-telassa yathā bindu, sappi-maṇḍo anāvilo,  
evam vappa-pañibhāgaṃ kalalaṃ sampavuccati,  
Sattāhaṃ kalalaṃ hoti paripakkam samūhatam,  
vivaṭṭamānam tam bhāvaṃ abbudaṃ nāma jāyati.  
Sattāhaṃ abbudaṃ hoti paripakkam samūhatam,  
vivaṭṭamānam tam bhāvaṃ pesi nāma ca jāyati.  
Sattāhaṃ pesi bhavati paripakkam samūhatam;  
vivaṭṭamānam tam bhāvaṃ ghano-ti nāma jāyati.  
Yathā kukkuṭiyā andam samantā parimaṇḍalam,  
evam ghanassa saṅghānam nibbattam kamma-paccayā-ti.

Cf. *Jat.*, IV. 416; *Mūlinda*, 40; *Visuddhimagga*, 236; *Vin. A.*, ii, 437.

6. *KASI* [I. pp. 172 f.].—The poem is taken from a dialogue between the brāhmaṇa Kasi-Bhāradvāja and Buddha, as recorded in the *Kasi-Bhāradvāja-Sutta*, which occurs *verbatim* in both the *Samyutta Nikāya* and the *Suttanipāta* (I. 4). It presents us with the Buddhist Parable of



the Sower. In this piece, the brāhmaṇa farmer Bhāradvāja, seeing Buddha begging for alms and knowing from him that he too ploughs and sows, as the brāhmaṇa does, asks Buddha to explain wherein his "ploughing" consists (Verse 1). In verses 2-5, Buddha convinces Bhāradvāja that his act of "cultivation" is similar to that of a farmer, in so far as his faith is the seed, penance the rain, understanding the yoke and plough, sense of shame the pole, mind the tie of the yoke, mindfulness the ploughshare and goad, truthfulness the weeder, energy the ox that carries the burden, and Immortality the harvest thus produced. He further tells that any one who does this sort of cultivation, becomes free from all sorts of suffering (*etam kassim kassidāne sabbadukkhā pamuccati*). Evidently, by *kasi* (Skt. *kṛṣi*) Bhāradvāja understands "cultivation of land" in the ordinary, i.e., outer, sense, while Buddha refers to "cultivation of one's own self or self-culture in the specialised and philosophical, i.e., inner, sense.

*Paṭijānāsi* ( *paṭi + jānāsi* )—you acknowledge, approve, admit. *Hiri* ( Vedic *hrī* )—lit. shame ( at doing wrong ) : conscientiousness. *Isā* ( Vedic *iśā* )—the pole of a plough ( or, carriage ). *Yottam* ( nt., Vedic *yoktram* )—a "yoke-strap", the tie fastening the yoke of a plough ( or, cart ) to the neck of the ox ( *rajjū-bandhanam*—C. ). *Phālapācanam* ( *phāla + pācanam* for *pājanam* fr. *pa + √aj* )—ploughshare and goad ( or, stick ), a Dvanda compound. *Yato* ( pp. of *√yam* )—controlled, restrained, guarded, careful ( *samyato, nirupakkileso-ti attho*—C. ). *Niddānam* ( nt., Skt. *nis + dāna* fr. *dāti*, 'to divide' )—lit. cutting off, destroying; a weeder ( *chedanam lunanam uppāṭanam*—C. ); cf. Bengali [সরাট]. *Soraccam* ( nt., abstr. fr. *sorata* = *su + rata* )—gentleness, meekness, modesty. *Pamocanam* ( nt., fr. *pa + √muc* )—release, deliverance, emancipation. *Dhuradhorayham* ( *dhura + dhorayham* )—lit. "carrying a burden"; a yoked ox ( *dhuram vahati-ti attho*—C. ); cf. ante, p. 382. *Yogakkhema*—another name for Nibbāna ( *yogehi khemattā yogakkhema-ti nibbānam vuccati*—C. ); also see ante, p. 371. *Adhināhanam* ( nt., fr. *adhi + √vah*, 'to carry' )—one who carries or draws. *Anivattantam* ( pr. p. of *a + ni + √vrt* )—not returning, not turning back. *Katthā* ( f., Skt. *kṛṣṭā*, pp. of *kaṣati*, Skt. *karṣati* )—ploughed, tilled.

7. JATA [ I, p. 13 ].—For the explanation of the first two stanzas, see the opening section of Buddhaghosa's *Visuddhimagga*, which is nothing but a comprehensive commentary on them; see also PR MAUNG TUN's *Path of Purity*, Part I. The second verse is quoted in the *Mūlindapaṇṇāsa* under SĪLA ( see ante, p. 161 ). Verse 1 contains the question of a certain deity. In verses 2-4 is set forth Buddha's reply.

*Vijaṭaye* ( *vi + √jaṭ + opt.* 3rd pers. sg. )—can disentangle, explain. *Nipako* ( adj. )—intelligent, prudent, wise. *Virājita* ( pp. of *vi + caus.* of *rajjati*, Skt.





*rajyati* fr.  $\sqrt{raj}$  or  $\sqrt{rañj}$ , 'to find pleasure in')—discarded, given up (*pakind*—C.). *Paṭighaṃ* (*paṭi*+*gha*, an adj. suffix of  $\sqrt{ghan}$ =*han*, 'to strike against')—anger (ethically); sensory reaction (psychologically). *Chijjate* (Skt. *chidyate*, Pass. of  $\sqrt{chid}$ +pres. 3rd pers. sg.)—is cut off, destroyed, removed.

S. *ACCHARĀ* [ I. p. 33 ].—The title is the catchword of the poem. The stanzas are fully explained in BARUA AND MITRA'S *Prakrit Dhammapada* under *MAḌAVAGA*. For the Prakrit rendering of verses 2-4, see *ante*, p. 304 under *MAḌAVAGA*. Verse 1 contains the question of a deity, to which Buddha's answer is given in the remaining verses.

"The legend associated with these lines is that of a bhikkhu who, striving to emulate his Teacher's strenuous life, strove to excess and died suddenly as he leant against the terrace-post. His life-work unfinished, he is reborn in the heaven of the Thirty-three gods, leaning against a door-post there. Accosted as their lord by nymphs with song and music, he believed himself still a bhikkhu, till they brought a cheval-glass (lit. a 'whole-body-ish mirror') and revealed the god-like figure. Bitterly disappointed at his earthly failure, he went, escorted by celestial attendants, to report himself to the Master, depreciating celestial delights in verse".—*The Book of the Kindred Sayings*, pt. 1, pp. 44 ff., fn. 4.

*Accharā* (f., Vedic *apsaras* fr. *āpa*, 'water'+*sarati*; originally, water-nymph)—a celestial nymph (as pl. *accharāyo*). *Saṅghuttham* (adj., pp. of *saṃ*+*ghuṭṭha*, Skt. *ghuṭṭha* fr.  $\sqrt{ghuṣ}$ , 'to proclaim')—resounded with. *Pisāca* (Vedic *piśāci*, Skt. *piśāca* fr.  $\sqrt{piś}$ )—a demon, goblin, sprite (*pisācā mahanta-mahantā sattā-ti vadati*—C.). *Mohanam*—The grove (*vana*) was the famous *Nandana* in heaven. It is so called because it is a place of enticement, allurements, bewilderment. *Ujuko* (Vedic *rju*+*ka*)—straight, direct. *Akujano* (adj., a+kujano fr.  $\sqrt{kuj}$ , 'to be bent')—"not going crooked", according to the P.T.S. *Dictionary*; but "Silent Runner" (lit. the 'uncreaking'), as translated by Mrs. Rhys Davids (*na kujati, na viravati*—C.). *Apālambo*—Acc. to Morris, (*J.P.T.S.*, 1886, 128), it is a "Vedic term for the hinder part of a carriage". Kern translates it by "rembout", i.e., brake. Acc. to the P.T.S. *Dictionary*, it is a "mechanism to stop a chariot"; but explained in the Commentary as a safe-guard "to prevent warriors from falling out" (*yathā bahiraka-rathassa rathe thitānam yodhānam apatanatthāya dārumayaṃ ālambanakaṃ hoti, evaṃ imassa magga-rathassa ajjhatta-bahiddhā-samutthānam hir'ottappam apālambanam*—C.). So Mrs. Rhys Davids translates it by "leaning-board". *Saty'assa*—(=*sati*+*assa*). *Parivāraṇam* (fr.  $\sqrt{vr}$ , 'to cover')—covering, drapery (such as a lion's skin, etc.). *Purejavam* (*pure*+*javam*, cf. Vedic *puroyāva*)—



that which precedes, runs before (*pubba-yāyikā*—C.). With the figurative structure of verses 2-3, cf. *Kāthopaniṣad*, ch. III, verses 3-4:—

3. Ātmānaṃ rathinaṃ viddhi śarīraṃ rathameva tu |  
buddhiṃ tu sārathīṃ viddhi manasā pragrahameva ca ||
4. Indriyāni hayānāhurviṣayāṃ-śteṣu gocarān |  
ātmendriya-mano-yuktaṃ bhoktetyāhurmanīṣiṇaḥ ||

—Translated by Swami Sarvananda (5th edition), Sri Ramkrishna Math, Mylapore, Madras (1941) as follows:—

"Know that the soul is the master of the chariot who sits within it, and the body is the chariot. Consider the intellect as the charioteer, and the mind as the rein." (Verse 3)

"The senses, they say, are the horses, and their roads are the sense-objects. The wise call Him the enjoyer (when He is) united with the body (soul), senses and mind." (Verse 4)

9. BRAHMAYĀNA [ V. p. 6 ]—The term *Brahmayāna* is the same as *Brahmapatha*, meaning 'the best or most excellent Path'. It is just one of the several names of the Noble Eight-linked Path, suggested by Buddha himself in one of his discourses with Ānanda, the other names being *Dhammayāna* (the Way of the Doctrine) and *Anuttara saṅgāmaṇijaya* (the incomparable means of victory in a fight).—*Iminā kho etaṃ, Ānanda, pariyāyena vedītabbhaṃ yathā imassa' ev' etaṃ ariyassa aṭṭhaṅgikassa maggassa adhivacanaṃ brahmayānaṃ iti pi dhammayānaṃ iti pi anuttaro saṅgāmaṇijayo iti pi-ti* (Sam., V. 4 ff.). The poem deals with the essential qualities that enable a person to follow the Noble Path shown by Buddha. It also demonstrates clearly that, if Pali Buddhism stands for anything, it is *Brahmayāna*. For an idea of *yāna*, see the verses under *ACCHARĀ* (ante, p. 330). Cf. also the verses under *Kaṣi* (ante, p. 329) wherein the moral qualities are shown in a different setting.

*Ārakkha* (ā + rakṣha)—guard, protection. *Parikkhāro*—adornment, make-up. *Akkho* (Vedic *akṣaḥ*)—the axle of a wheel. *Dhura*—lit. top, front; fig. chief, leading part. *Abyāpādo* (a + vyāpāda, fr. vi + ā + √ pad)—absence of desire to injure, freedom from malice. *Titikkhā* (L, Skt. *titikṣā*, fr. *titikṣate*, Desider. fr. √ tij, 'to bear')—endurance. *Sannāho* (fr. sam + nayhatī, 'to arm oneself')—armour. *Attanīyaṃ* (adj., fr. attā)—belonging to the self, own. *Assaṃ-d-atthu* (adv., an affirmative particle)—lit. "let there be anything else", i.e., there is nothing else but; hence, "surely, only, at any rate".

10. VANAROPA [ I. p. 33 ]—The poem proclaims the merit of such public works as the laying out of pleasure-grounds, the planting of shady trees, the





construction of bridges, the maintenance of drinking places, and the arrangement for water-supplies. The merit of some of these works of piety is illustrated by the Apadāna stories (e.g., ante, pp. 345 f.). The bearing of the poem on Aśoka's Dhamma has been discussed in D. R. BHANDARKAR'S *Aśoka*. Here verse 1 contains the question of a certain deity; Buddha's reply is given in verses 2-3.

*Arāmaropā*—planters of groves or pleasure gardens. *Vanaropā*—planters of big shady trees. *Setukārakā*—builders (lit. makers) of bridges, including ships (C.). *Arāmaropā*, *vanaropā* and *setukārakā* are Bahubbhī compounds. *Papam* (f., acc. of *popā*, Vedic *prapā*)—a place for supplying water, a shed by the roadside to provide travellers with water (*pāṇiyadāna-sālā*—C.). *Udapāna* (*uda* + *pāna*)—as explained by Buddhaghosa, it is a general term for wells, tanks, and the like. *Upasāyana* (fr. *upa* + *√āri*, 'to rest')—a resting place, shelter, asylum.

11. KAVI [ I. p. 38 ].—Note the bearing the poem has on Indian Poetics inasmuch as it gives an analysis and appraisal of the true nature or the characteristic of the poet and poetry. Here verse 1 is ascribed to a deity, and verse 2 to Buddha.

*Kavi* ( Vedic *kavi* )—a poet, bard. Buddhaghosa cites a canonical passage ( *Aṅg.*, II, 230 ) in which Buddha is said to have spoken of the four kinds of poets, namely, (a) *cintākavi* ( the composer of reflective poems ), (b) *sutakavi* ( the composer of ballads or narrative poems ), (c) *atthakavi* ( the composer of exegetical or didactic poems ), and (d) *paṭibhāṇakavi* ( the improviser who composes poems extempore ). *Nidānaṃ* ( nt., Skt. *nidānaṃ* )—source, origin, cause. Note that *nidāna*, *hetu*, *sambhava*, *pabhava*, etc. are but synonyms in Pali. *Vipaṇjanam* ( nt., Skt. *vipaṇjanam*, fr. *vi* + *√āṇj*, 'to point')—flavour, sentiment; making, production ( *jananam*—C. ); see ante, p. 390. *Sannissitā* ( pp. of *sam* + *nī* + *√āri*, 'to rest')—based on, connected with. *Āsaya* ( n., fr. *ā* + *√si*, 'to lie down')—dependence; support; abode; receptacle. ( *paṭitthā*—C. ). *Chando* ( orig. nt., here used as m., Vedic *chandas* )—metre, metrics, prosody. *Akkhaṇā* ( orig. nt., here used as m., Vedic *akṣarāṇi* )—sounds, tones, syllables, letters; one of the four branches of Vedic learning ( see ante, p. 390 ). As explained by Buddhaghosa, letters make a *pada* ( half-line ), and the *pada* makes a *gāthā* ( verse ), and the *gāthā* expresses the matter ( *attham* ). *Nāma*—name, designation, a word, e.g., ocean, earth, etc. ( C. ). *Sannissitā* ( f., pp. of *sam* + *nī* + *√āri* + *tā* )—linked, connected.

12. UPACĀLĀ [ I. p. 133 ].—These verses are also to be found, with a slight variation, in the Therīgāthā ( verses 197-200 ) under SĪSUPACĀLĀ.

Upacālā was one of the sisters of Sāriputta, his other sisters being Cālā and Sīsapacālā. When Sāriputta left the world to join Buddha's Order,



his three sisters followed his example and became bhikkhunis. It is said that when Upacālā was taking her noon-day rest in Andhavana, Māra approached her and asked where she wished to be reborn, and her reply to Māra is recorded in these lines.

*Tāvatiṃsā* (pl., fr. *tayo* + *tiṃsa*, Vedic *trayastrīṃśat*)—The 33 gods whose chief is Sakka (Vedic Indra). The realm of the Thirty-three is represented as one of the highest heavens. The Buddhists believe that pious men, after death in this world, are reborn in this heaven (*sagga*). There they are welcomed by the Thirty-three with a song of triumph (cf. *Accharā*-verses, ante, p. 330). Sakka, the king of the gods, and Brahmā address them in suitable discourses. *Yāma* (pl.)—the inhabitants of Yamaloka; subjects of Yama, the ruler of the Underworld which is the lowest heaven. *Tusitā* (pl.)—the inhabitants of the Tusita heaven which is the fourth among the six higher *deva*lokas. Bodhisattas are reborn in Tusita in their last life but one, i.e., before they appear as Buddhas in this world. The Tusita world is considered the most beautiful of all celestial worlds. It is called Tusita because its inhabitants are full of joy (*tuttha-hatthā-ti Tusitā*). *Dhammika*, *Anāthapiṇḍika*, *Mallikā* and many others were reborn in Tusita. *Nimmānarati* (pl.)—the inhabitants of the Nimmānarati heaven which is next to Tusita. They are so called because they delight in their own creations. They can assume any form in any colour. *Vasavattino* (pl.)—the inhabitants of the world of Vasavatti, i.e., Mahā Brahmā. He is so called on account of his supremacy over all beings (*sabbam janam vasa vatteti*—C.). *Paṇidhehi* (*pa* + *ni* + *√dhā* + imper. 2nd pers. sg.)—apply, direct; when used with *cittam* means "aspire to, think". *Paccanubhossasi* (*pati* + *anu* + *√bhū* + fut. 2nd pers. sg.)—you will experience, realise (the bliss of each in turn). *Tāvatiṃsa*, *Yāma*, *Tusita*, *Nimmānarati*, *Vasavatti*—none of these heavenly states of life, from the highest to the lowest, is to be aspired to, according to the Buddhists, for the beings who are reborn there, are still bound by the fetters of desires and fall again into Māra's control (*kāma-bandhanabaddhā te entī Māravasam puna*). *Adipito* (Skt. *ādīpta*, pp. of *ā* + *√dip*, 'to shine')—set on fire (*ādīto*—C.). *Padhūpito* (pp. of *pa* + *√dhūp*)—"racked (wrapt) in flames"; heated (*santūpito*—C.). *Puthujjana* (Skt. *prthag-jana*)—lit. "one-of-the-many-folk", i.e., an ordinary, average person. *Aputhujjana-sevitaṃ* (*a* + *puthujjana* + *sevitaṃ*)—not resorted to, or untrodden, by an ordinary person, that is to say, enjoyed only by the Elect (*ariyapuggalas*), see ante p. 373.

13. *SISUPACĀLĀ* [ I. p. 133 ].—These verses occur with a little variation in the *Therīgāthā* (verses 183-185) under *CĀLĀ*.

*Sisupacālā* was one of the sisters of *Sāriputta*. She entered the Order of bhikkhunis along with her two sisters, *Cālā* and *Upacālā*. Māra once tempted





her with worldly thoughts and persuaded her to follow the heretical views ( Verse 1 ). Thereupon she drove Māra away, telling him the reasons of her joining Buddha's Order and expressing her faith in his doctrine ( Verses 2-4 ).

*Kinnu* (= *kin* + *nu* ) *uddissa* ( ger. of *uddisati*, used here adverbially )—for what purpose, why ? *Rocesi* ( caus. of *√ruc* + pres. 2nd pers. sg. )—approve choose. *Momūhā* ( adj., an intensive redupl. formation of *moha*, fr. *√muh* )—dull, stupid, infatuated, bewildered (= *mando*—C.). *Ito bahiddhā*—outside this system of faith ( *imamhā sāsana bahi*—C.), i.e., 'outside the pale of Buddhism'. The term *pāsaṇḍā* is exegetically derived from "the snares ( *pāsa* ) of opinions thrown over the hearts of men" ( *pāsaṃ odḍenti-ti pāsaṇḍā, attānam cittesu dīṭṭhi-pāsaṃ khipanti-ti attāno*—C.). It is used in the edicts of Aśoka in the sense of *nikāyā*, 'sects', 'denominations'. The variants met with in Aśoka's inscriptions suggest that the word is a Prakrit form of Skt. *pārṣada* (= Pali *parisā* ). *Paśidanti* ( *pa* + *√sad* + pres. 3rd pers. pl. )—are pleased with ; find their satisfaction in, have faith in ( *sapaśidanti lagganti*—C.). *Appatipuggalo* ( *a* + *pati* + *puggalo* : Skt. *-pudgala*, etymologically connected with *pums*, although Pali commentators explain it as : "pun-ti vuccati nirayo, tasmim galanti-ti puggalā")—an unequalled person. *Upadhi* ( fr. *upa* + *√dhā* )—basis or substratum ( of rebirth ), almost synonymous with *tanhā*. *Samkhaye* ( loc., *saṃ* + *khaye* )—at the destruction, end ( *vināse*—C.).

14. SELĀ [ I, p. 134 ].—These verses are different from those attributed to SELĀ in the Therīgāthā. The poem explains the nature of the Buddhist law of causation. The phenomena are not sought to be explained by any efficient cause but by a combination of inhering causes ( *paccaya-sāmaggi* or *-samavāya* ). The seed alone, for instance, is not enough to account for the germination. The nourishment from the soil ( *paṭhavi-rasa* ) is another important factor to be taken into consideration.

Selā was born as a daughter of the king of Ālavī. When Buddha visited Ālavī, she went with her father to hear Buddha preach. She at first became a lay devotee of Buddha, but later, she joined the Order of bhikkhunis and won Arāhantship. After that she lived in Sāvattthi. One day, as she was enjoying her noon-day rest under a tree, Māra, in the guise of a stranger, approached her and addressed her as in verse 1. But she refuted his statements, explaining the nature of the human body in verses 2-4.

*Bimbam*—lit. a figure, but here is meant the individual form of life with five aggregates, the human body and mind ( *attabhāvaṃ*—C.). *Nirujjhati* ( Pass. of *ni* + *√rudhati* )—lit. "is arrested, is stopped, is quieted"; hence, ceases. *Aghaṃ* ( nt. )—refers to the individual organism wherein lies ill or suffering ( *dukkha-paṭiṭṭhānattā attabhāvaṃ*—C.). *Hetum paṭicca sambhūtaṃ*—( our



human figure or body ) was produced by a cause. Regarding the Buddhist view on this point, see above. *Vuttam* ( pp. of *vapati* )—sown. *Virūhati* ( *vi* + *rūhati* )—grows abundantly. *Sineham* ( acc. )—unctuous moisture, sap. *Khandhā* ( pl. )—the aggregates which condition the appearance of life in any form. Read the piece NATURE OF KHANDHAS, ante, pp. 21-26. *Dhātu* ( f. )—element of sense-perception, closely related to *khandha*; factor of existence. For the enumeration of *āyatana*s, see ante, p. 386.

15. VAJIRĀ [ I. p. 135 ]. —The poem clearly and nicely repudiates *Puggalavāda*. There is no legend about the life of the Therī Vajirā. The Samyutta Nikāya relates that one day, when she was taking her noon-day rest in a grove called Andhavana in Sāvattthi, Māra appeared before her and questioned her as to the creation of a "being" ( *satto* ), its creator, its origin and its cessation, as given here in verse 1. Vajirā's answers are contained in verses 2-4, the purport of which is that there is no such thing as a "being", apart from certain conditioned factors, like a chariot, which exists only because of its parts. See for details ante, pp. 255 ff. This Therī does not figure in the Therīgāthā, although the verses, ascribed to her, are often quoted in the Pali canon and other works. See how the import of verse 3 is brought out in the Milinda-pañha, pp. 25-28; also ante, pp. 154 f.

*Satto* ( m., Vedic *sattva* )—a living being, a person, an entity. Here the emphasis is upon a permanent entity, held by some to reside in a perishable frame, the worst of heresies according to Buddhism. Buddhaghosa comments: "In the ultimate or highest sense, a "being" is not found (or, known)"; see ante, p. 255. *Kuṇam* ( Skt. *kvam* )—where? *Paccesi* ( *pati* +  $\sqrt{i}$  + pres. 2nd pers. sg. )—lit. you come back to; fig. you fall back on, "take for granted", "believe in" ( *icchasi patthesi*—C. ). *Suddhasaṅkhārapuñño*—a mere bundle of conditioned factors. *Na upaibbhati* ( Pass. of *upa* +  $\sqrt{labh}$ , 'to get' )—is not found or got; is not known. *Āṅgasambhārā* ( abl. )—due to the combination of parts, because of the fact that the parts are rightly set. *Santeṣu* ( pr.p. of  $\sqrt{as}$  + loc. pl. )—there being ( *vijjamānesu*—C. ). *Sammuti* ( f., fr. *saṃ* +  $\sqrt{man}$ , 'to think' )—that which is generally accepted, a convention, a popular expression, a mere name or word ( ' *satto* '—ti *samaññāmattam-eva hoti*—C. ). *Veti* ( *vi* + *eti* of  $\sqrt{i}$ , 'to come and go'; Skt. *vyeti* )—goes away, disappears, wanes away.

16. PRIYA [ I. p. 72 ]. —The moral of this poem is given in verse 4. The legend connected with the poem is that King Pasenadi visits Buddha and tells him of certain thoughts that once occurred in his mind regarding the self ( *attā* ), namely that the self is not dear to them whose conduct in deed, word, and thought is evil, for an evil conduct does to the self what an enemy would





do to another person. On the other hand, the self is considered as dear by them whose conduct is virtuous. Buddha approves the king's exposition and adds the verses contained in the poem. Cf. the verses 1 and 7 under ATTAVAGGA, and verses 10-11 under CITTAVAGGA, of the Dhammapada.

*Na samyuje* (opt. of *saṃ + yuñjati*)—should not join with. *Antakena* (fr. Vedic *antaka*)—by one who puts an end to, an epithet of Death; *adhipannassa* (pp. of *adhi + √pad + na + gen. sg.*)—of one who is seized by (*marañena ajjhotthattassa*—C.). *Anugam* (adj., fr. *anu + √gam*)—going after or with, following; *hiñ-c'assa anumam hoti*—and what does follow him? For the meaning of the expression—*chāyā va anapāyini*, see *ante*, p. 370. *Macco* (Skt. *martyak*, orig. gerd. of *marati* fr. *√mṛ*, 'to die')—a mortal, man. *Nicayam* (Skt. *nicayam*)—accumulation; provisions. *Samparāyikam* (adj., fr. *saṃ + parā + √i + ka*)—belonging to the next world.

17. *Ālavam* [ I. pp. 214-15 ].—The poem inculcates the importance of *Saddhā* as the first principle of progressive life. See the prose elaboration of the idea in the *Milinda*, as in the piece on *SADDHĀ* (*ante*, pp. 162 f.). Note that here, precisely as in the *Vānarinda-Jātaka*, *sacca*, *dama*, *dhiti* and *cāga* are emphasized as the four cardinal principles by which a man of the world can fortify himself. The *Jātaka*, however, has *dhamma* for *dama*. But compare verse 10 under *SAHASSAVAGGA* of the *Dhammapada*, where a different set of four things (*cattāro dhammā*) occurs. The poem is taken from the *Ālavaka-Sutta*, occurring *verbatim* in both the *Samyutta Nikāya* and the *Suttanipāta* (pp. 31-33). It records the conversation between Buddha and a powerful *yakkha* named *Ālava* or *Ālavaka*, who lived at *Ālavī*. The *Sutta* relates that Buddha went to the *yakkha*'s abode and took his seat there. *Ālavaka* asked him to leave the place, which Buddha did. He then called Buddha back, and he came back. Three times this happened and three times Buddha obeyed, but the fourth time Buddha refused to return. *Ālavaka* asked a few questions of Buddha, who answered all of them to *Ālavaka*'s satisfaction. Thereupon *Ālavaka* became a follower of Buddha and his doctrine. The questions asked by *Ālavaka* of Buddha have become famous as *Ālavaka-pucchā*.

*Suciṣṣam* (pp. of *su + carati*)—well performed, accomplished. *Pappoti* (the contracted form of *pāpuṇāti*, Skt. *prāpnoti* fr. *√āp*)—obtains, gets, wins. *Ganthati* (fr. *√ganth*)—binds; *katham mittāni ganthati*—"how does he bind friends?" *Pecca* (gerd. of *pa + √i*)—after having gone (from here), having departed, i.e., after death. *Saddhahāno* (pr. p. of *saddahati*, fr. Vedic *śrad-dhā*)—believing, having faith (*saddahanto*—C.). *Paṭirūpakārī*—one who acts properly. *Dhuravā* (adj., fr. *dhuravant*)—lit. one who bears his yoke or burden; enduring, patient. *Uttahātā* (adj., fr. *utthātar* of *ud + √sthā*)—one



who gets up or rouses himself, one who shows energy. *Vindate* (= *vindati*, fr.  $\sqrt{\text{vid}}$ , 'to find')—finds, possesses, enjoys. *Esino* (gen. of *esi*, Skt. *esin*, fr. *esati*,  $\bar{a}$  +  $\sqrt{\text{is}}$ , 'to seek')—of one who seeks or wishes for. *Ingha* (a particle of exhortation, "codan' atthe nipāto"—C.)—lit. "get a move on"; fig. 'look here'. *Khantiyā* (= *khantiyā*, f. abl. sg.)—(more) than forbearance.

18. *JATILA* [ I. p. 79 ].—The verses under this head bear out a realistic picture of human nature and behaviour. It is not easy for a common man to understand the human character, much less the attainments of saints. There are people who, though impure inside, look beautiful outside (*anto-asuddhā bahi-sobhamānā*). The idea is explained also in verses 7-8 under *DHAMMATTHAVAGGA* of the *Dhammapada*, with which compare the well-known proverb: "All that glitters is not gold". The verses are said to have been spoken by Buddha to King Pasenadi with reference to some ascetics of various denominations—*Jaṭilas*, *Niganṭhas* and the like, whom the king wrongly thought to be Arahants or on the way to Arahantship.

*Jaṭila*—one who wears a *jaṭā*, i.e., matted or clotted hair. The *Jaṭilas* were a class of ascetics who, in Buddha's time, became famous as fire-worshippers; see *SAHASSAVAGGA* of the *Dhammapada*; also *ante*, pp. 375 f. *Sujāno* (adj.,  $\text{su} + \text{jāno}$  fr.  $\sqrt{\text{jñā}}$ )—easy to know or understand, recognizable (*suviññeyyo*—C.), as opposed to *dujjāno*, "difficult to understand". *Ittara-dassanena*—lit. 'by a passing show, or fleeting glance'; by a short look or noticing, i.e., by temporary acquaintance (*khanika-dassanena*—C.). *Mattika-kundalo* (adj.)—wearing clay earrings. *Lohaḍḍhamāso* (n.)—a bronze half penny (*aḍḍhamāsa*, name of a small coin of very little value). *Supannachanno* (adj.)—coated over with gold. *Parivārachannā* (adj.)—hidden beneath (their) accompaniment or possession.

19. *VEDANĀ* [ IV. p. 210 ].—Note the terse but meaningful expression of this poem. Here a broad distinction has been sought to be made between the noble disciple of Buddha and an ordinary person. The noble disciple is unaffected by pleasurable or painful feeling, because he is mentally free, whereas an ordinary person is not so.

*Vediyati* (caus. of  $\sqrt{\text{vid}}$ )—feels, experiences (a sensation or feeling). This is a curious form, same as *vedeti*. Cf. *paṭisamvediyati*, *-vedeti*, see Childers, s.v. *vidati*. *Saṅkhōtadhammassa*—of one who has measured or recognized the *dhamma*, "who has mastered well the truth of things", used as an epithet of an Arahant (*āntadhammassa*—C.). *Itthassa* (nt. gen., fr. pp. of *icchatī*, fr.  $\sqrt{\text{is}}$ )—of pleasure, happiness. *Mathenti* (caus. pres. 3rd pers. pl. of *mathati*, fr.  $\sqrt{\text{math}}$  or  $\sqrt{\text{manth}}$ , 'to shake')—agitate, upset (the mind). *Aniṭṭhito* (abl., an + *iṭṭhito*)—from displeasure or unhappiness. *Paṭighātaṃ*





(acc., fr. *paṭi + ghāta*)—resentment, displeasure, anger. *Anurodhā* (pl., fr. *anu + √rudh*)—compliance, considerations, satisfaction; opp. to *virodhā* (pl.), "dissatisfaction". *Vidhūpitā* (pp. of *vi + dhūpeti*, or *dhūpayati*)—are destroyed, burnt (*daḍḍhā*—C.).

20. *ĀKĀSAM* [ IV. p. 218 ].—The poem supplements the thoughts of the *Vedanā*-group of verses ( No. 19 above ). It dwells on the state or condition of an emancipated Bhikkhu, i.e., of an Arahant. Just as diverse winds—hot, cool, dustless, etc.—blow in the sky in different directions, so in the body arise diverse feelings—pleasurable, painful and neutral. When a bhikkhu becomes ardent, mindful and free from attachment, then that wise man comprehends (*pariñāṇāti*) feeling as a whole (*vedanā sabbā*). Having comprehended (*pariñāṇāya*) the true nature of feeling, the rise of feeling, the cessation of feeling, the enjoyable and distressing aspects of feeling as well as escape from them, he becomes emancipated in this very life (*diṭṭhe dhamme*). And such a person, after death (i.e., when he reaches Nibbāna), cannot be defined (*sankhyam nōpeti*).

*Mālutā* (pl., Vedic *marut* or *māruta*)—winds. Buddhaghosa explains *sankhyam nōpeti* as meaning: '*ratto duṭṭho mālho*'-ti na upeti *khīṇāsavo nāma hoti*-ti. The phrase simply means: "he does not come within comprehension, i.e., he cannot be measured or characterised in terms of common understanding". In the *Milinda-pañha*, the term *vedagā* stands for the 'ego' or 'percipient'. Here it means 'one replete with knowledge'.

## X

### THERA-THERĪ-GĀTHA

The *Thera-Therī-gāthā* are two works which together make a complete whole of the traditional utterances of the early Buddhist Brethren and Sisters. It is difficult to say if the Psalms ascribed severally to them were all their own compositions. They purport to give expression to the *Aññā* or self-conscious spiritual and religious experience, gained by the Brethren and Sisters,—inner experience in the case of the former and external experience in the case of the latter. There is a perceptible difference in idiom, sentiment and tone between the Psalms of the Brethren and the Psalms of the Sisters, and "there can be no doubt that the great majority of the 'Songs of the Lady Elders' were composed by women. . . . Common to both collections are the religious ideals which are set up and the moral doctrines



which are proclaimed, . . . e.g., profound calmness of mind, for which even the gods envy the saints, which is won by the extinction of passion, hatred and illusion and by the renunciation of all sensual inclinations, tendencies, and gives a foretaste of that highest bliss, Nirvāṇa, the end of all suffering in the consciousness of release from rebirth".

It is noteworthy that pictures of real life are far more numerous in the *Therīgāthā* than in the *Theragāthā*. They afford a glimpse into the social condition, especially the social position of women in ancient India. The life-sketches of the Brethren and the Sisters are to be found in the Commentary known as *Paramattha-dīpanī* by Buddhaghosa, and also in Mrs. Rhys Davids' translation entitled *Psalms of the Brethren* and *Psalms of the Sisters*, published by the P.T.S.

1. SARABHAṅGA.—This Thera was born in a brāhmaṇa family of Rājagaha. When he grew up, he became an ascetic and lived in a hut, made of reed-stalks, broken off by himself, and from that time he was known as Sarabhaṅga ("reed-plucker"). The Buddha, seeing in him the conditions of Arāhantship, visited him and preached the Dhamma. Thereupon, he joined the Order and won Arāhantship in due course. He, however, continued to live in his hut till it decayed and crumbled down. People asked him why he did not repair it. He then explained the whole matter in this fine poem. What Sarabhaṅga actually needed was the non-renewal of the *attabhāva-kuṭikā*, as the Commentary puts it, i.e., his own rebirth or body-hut, but not so the non-repairing of his dwelling, i.e., ordinary reed-hut. It is for this reason that he harps on the ending of ill arising from rebirth.

*Acchisaṃ* (acr. 1st pers. sg. of *acchatī*, Vedic *āśati* fr.  $\sqrt{ās}$ , 'to sit')—I stayed, sat and lay down; lived (*saṃvasaṃ nisīdiṇ-c'eva nipajjiṇ-ca—C.*). *Sammutiyā* (f., inst. sg., fr. *saṃ* +  $\sqrt{man}$ , 'to consider')—by common consent, general opinion or convention (= *sammuccā—C.*). *Kappate* (Skt. *kalpate*, fr.  $\sqrt{kṛp}$ , 'to be fit')—is proper (= *vaṭṭati*, used with dative of person). *Samattamaṃ* (Skt. *samastam*, pp. of *saṃ* +  $\sqrt{as}$ , 'to throw')—complete, perfect, full (*sampunṇaṃ sabbabhāvato anavasesan-ti attho—C.*). *Vipassī*, *Sikhī*, *Vessabhū*, *Kakusandha*, *Koṇāgamana* and *Kassapa*—These six Buddhas are mentioned as predecessors of Gotama Buddha in the present aeon. On the seven Buddhas, see Rhys Davids, *Dialogues of the Buddha*, pt. I, pp. 1 ff.; B. M. BARUA, *Barhut Inscriptions*, Sec. II, pp. 39-44. *Anjasena* (inst., cf. Skt. *añjasa*)—by the straight way (*ariya-maggena—C.*). *Khay'ogadhā* (*khaya*=*Nibbāna—C.* + *ogadhā*, adj. pl., cf. Skt. *avagūḥa*, fr. *ava* +  $\sqrt{gāh}$ , 'to dive')—diving or plunging into Nibbāna. *Dhammabhūtehi* (inst. pl.)—by those who have turned into, i.e., reached, the Norm; by those in whom righteousness has been 'incorporated', said of the





Buddhas; as explained in the Commentary: "dhamma-kāyatāya dhamma-sabbāvehi, nava-lokuttara-dhammato vā bhūtehi jātehi, dhammam vā pattehi". *Yasmiṃ...saṃsārasmiṃ*—in which...succession of rebirths, i.e., of the Aggregates of Existence (*yasmiṃ khandhādipatipāti-ti saṃsāre*—C.). For *niḥvattate*, read its variant *nivattate* in the text. *Nivattate* (Vedic *nicartati*, fr. *ni* + √*rt*, 'to go back, cease')—disappears (*nappavattati*, *na uppajjati*, *ucchiḥḥati*—C.). *Anantakam* (adj., *an* + *anta* + *kaṃ*)—endless, infinite (*apariyantaṃ*—C.). *Sabbadhi* (fr. Skt. \**sarvadhā*, accor. to the P.T.S. Dictionary)—in every respect (*sabba-kilesehi, sabbehi*—C.).

2. MAHĀKACCĀYANA.—Born at Ujjeni in a brāhmaṇa family, he was named Kaccāyana (or, Kaccāna), both because of his *gotta*-name and because of his golden complexion. He studied the three Vedas, and, on the death of his father, succeeded him as chaplain. With seven others he, at the request of the king, went to Buddha to invite him to come to Ujjeni. There they, on hearing the Master's preaching, became Arahants and joined the Order. Kaccāyana then conveyed the king's invitation to Buddha, who pointed out that the king would now be satisfied if Kaccāyana himself returned to Ujjeni. Accordingly, he went to Ujjeni with his seven companions, satisfied the king by his discourses, established him in the *sāsana*, and returned to the Master. Later on, Kaccāyana won the distinction of a 'Great' Thera. He was considered chief among the 'expounders in detail' of the brief sayings of Buddha (*sukkhittena bhāsitaṃ vitthārena attham vibhajantānam*). One day, he saw some bhikkhus, who being forgetful of their duties, were leading improper lives. The first two verses contain the Thera's admonition to the bhikkhus, and in the next six verses he instructs the king, who consults him on various occasions. The last verse is quoted in *Mūlinda*, ii. 282 f. —Ujjeni was the capital of Avanti. In Buddha's time, it was ruled by Candapajjota, who was friendly with Seniya Bimbisāra, king of Magadha. It was also the birth-place of Isidāsī, of Abhaya, and of the courtesan Padumāvati, mother of Abhaya. Aśoka as Viceroy ruled at Ujjeni for several years when Mahinda and Saṃghamittā were born.

*Riñcati* (fr. √*riñc*, 'to abandon', acc. to *Dhātupāṭha*)—leaves, gives up altogether (*pajahati, ekamaṇa attānam tato viveceti-ti attho*—C.). *Sukhādhivāho* (adj., *sukha* + *adhivāho*, fr. *adhi* + √*vah*, 'to carry')—bringing happiness (*sukhāvaho silādi attho*—C.). *Durubbaham* (adj., *dur* + *ubbaha*, fr. *ud* + √*vrh*, 'to pull out')—hard to pull out or extricate, difficult to remove. *Upaṇidhāya* (orig. gerd. of *upa* + *nī* + √*dhā*, 'to compare')—with reference to, on account of, concerning (= *uddissa, uddisiya*—C.). *Mātiyā* (nom. pl., fr. the diacritic form of *macca*, Skt. *martya*; used only in verse)—mortals. *Kammabandhū hi mātiyā*



—Mortals, indeed, are the kinsmen or heirs to actions. The comments run thus: "maccā kammabandhū kammaḍāyādā ; tasmā attanā ca na kiñci pāpa-kammam karoyya, parenāpi na kārapayyā-ti attho". The text—*attānañ-ca yathā veti*—is also read as : *attā ca nam yathā 'vedī*, which is paraphrased in the Commentary thus: "nam sattam tassa attā cittam yathā 'ayam parisuddho aparisuddho vā'-ti yathāvato avedi ājānāti". *Vidā* (Skt. *viduh*, also Pali *vidum* or *vidu*, used only in verse, as remnants of the Vedic present perfect tense, 3rd pers. pl. of √*vid*, 'to know')—( they ) have known ( *vidanti jānanti*—C.). Verse 5 occurs in the Dhammapada under YAMAKAVAGGA, verse 6. *Ujjhitum* (inf. of *ujjhati*, Skt. *ujjhati*, fr. √*ujjh*, 'to forsake')—to leave, give up ( *pariccajitum*—C.). *Māgo* (adj., Vedic *mūka*)—dumb. *Atha atthe samuppanne sayetha mata-sāyikam*—lit. when need arises, behave like one lying dead, i.e., be steady in doing your own duty ( whatever might be the situation ). The expression is paraphrased in the Commentary as follows: "attanā kātabbakicce uppanne upatthite, mata-sāyikam sayitvā pi tam kiccam tīretabbam-eva, na virādheta-bam. Athavā 'atha atthe samuppanne'-ti attanā akaraṇīye atthe kicce uppanne upatthite, mata-sāyikam sayetha, mata-sāyikam sayitvā pi tam na kātabbam-eva. Na hi paṇḍito syutiam kātum arahati". Mrs. Rhys Davids, however, takes *mata* to be pp. of *maññati*, meaning "thought, thinking", and translates *mata-sāyikam* by "nesting-place of thought".

3. **SILAVA.**—This Thera was born at Rājagaha. He was the son of King Bimbisāra and brother of Ajātasattu. When Ajātasattu became king, he wished to kill Silava, but failed, because Silava was born destined to attain Arāhantship. The Buddha, discerning what was going on, sent Moggallāna to fetch Prince Silava. The prince, seeing the Thera, alighted from his elephant and did obeisance. Then the latter delivered a sermon, adapting it to the temperament of the prince, who took faith in it, entered the Order, and in due course became an Arāhant. Thereafter he lived in Kosala. King Ajātasattu sent men to kill him ; but, these men, on hearing Silava preach the doctrine, not only spared his life but also joined the Order.

The verses in this piece contain a sermon which Silava evidently addressed to these hired assassins before they became bhikkhus.

*Upanāmeti* ( caus. of *upanamati* )—brings near ( *āvaṇati*—C.). *Patthayāno* (pr. p., fr. *pa* + √*atth*, Skt. √*arth*, 'to desire')—having wished for ( *icchanto*—C.). *Azaṇṇam* ( *a* + *vaṇṇam* )—blame, dispraise ( *agūṇam, sammukhā garaham vā*—C.). *Mātukam* ( adj., fr. *mātā*, Skt. *mātṛkam* )—lit. motherly ( in its original relation to *kalyāṇa* ), matrix, producer ( *mātubhūtam janaka-ti attho*—C.). Cf. the expression *pañca-mātukā* in the sense of "the Five Matrices ( i.e., original authorities )" occurring in the Nāgarjunikoṇḍa Inscriptions ( see *Indian Culture*,





Vol. 1, pp. 107 ff.). *Velā* (f., Vedic *velā*)—limit, boundary (*duccaritehi anatikhamanīy'-atthena velā* ; *simā-ti attho*—C.). *Samvaram* (fr. *saṃ* +  $\sqrt{vr}$ )—restraint. *Abhibhāsanam* (*abhi* + *bhāsanam*, fr.  $\sqrt{bhā}$ , 'to shine')—lit. light ; but in the Commentary it is paraphrased as *toṣanam*, 'delight', 'satisfaction'. *Mahasakkho* (*mahā* + *esakkha*, fr.  $\sqrt{ī}$  + *ākhyā*)—possessing great authority or power, mighty (*mahābalo*—C.). *Ativāho* (fr. *ati* +  $\sqrt{vah}$ , 'to carry')—a conveyance, guide (*yānam*—C.). *Summano* (= *sumano*)—a man of virtuous mind. It is formed *metri causa* on the analogy of *dummano*, 'an evil-minded man'.

4. GODATTA.—Born at Sāvattthī as the son of a caravan-leader, he was named Godatta. After the death of his father he engaged himself in trade and travelled about with five hundred carts, full of wares. One day, one of his oxen fell on the road while drawing its cart, and he, seeing that his men could not raise it, himself went up and smote it severely. Then the ox, incensed by this cruelty, chided him for his base ingratitude and cursed him almost in a human voice. Godatta was thrilled and very much moved. Thereupon, he renounced all his property and joined the Order and attained Arahantship in due course.

The verses attributed to Thera Godatta contain his nice discourse on *lokadhammā*, or worldly conditions, the gist of which is that "rich wisdom makes a man happy". In this connection Mrs. Rhys Davids remarks: "It is interesting to contrast the protest of the Indian ox with that of the Hebrew ass of Balak" (*Psalms of the Brethren*, p. 282, foot-note 2).

*Ājāṇṇo* (adj., a contracted form of *ājāṇiya* or *ājāṇiya*)—(a bullock) of good race or noble breed (*usabhājāṇeyyo*—C.). "Instead of its correct derivation from *ā* +  $\sqrt{jan}$  (to be born, i.e., well-born), it is by Buddhaghosa connected with *ā* +  $\sqrt{jā}$ , 'to learn (i.e., to be trained)' and paraphrased as: "*sārathissa cittarucitaṃ kāraṇaṃ ājānana-sabhāvo ājāṇṇo*". —See the P.T.S. Dict., s. v. *Ājāṇiya*. *Dhure yutto*—tied to the yoke of a cart (*sakaṭa-dhure yojito*—C.). *Dhurassaho* (adj.)—enduring the yoke (*dhura-vāho* ; *gāthā-sukh'-atthaṇ-c' ettha dui-sa-kārako niddeso kato* ; *sakaṭa-bhāram vahitum samattho-ti attho*—C.). *Samyugam* (nt., fr. *saṃ* +  $\sqrt{yuj}$ )—the yoke placed on the neck (*attano khandhe thitaṃ yugam*—C.). *Tittā* (pp. of *tappati*)—satiated, satisfied, contented (*dhātā paripunnā*—C.). *Sibbanim* (f. acc., Skt. *sibani*)—a needle ; hence, "seamstress", i.e., greed, lust (*tanham*—C.). *Indakhilo*—lit. "Indra's post", i.e., "the post, or column of Indra, at or before the city gate ; also a large slab of stone let into the ground at the entrance of a house". *Kāma-mayikam* (adj.)—connected with what is full of (i.e., born of) sensuous desire (*vatthu-kāma-mayaṃ kāma-guṇe paṭicca uppannam*—C.). *Pavivekiyam* (adj.)—connected with



what springs from solitude or a detached life (*pavivekato nibbattaṃ*—C.). *Bhavābhavā* (loc.)—in this or that life, in any form of existence (*khuddake c' eva mahantake ca bhavā*—C.). *Asitā* (pp. of *a* + √ *āri*, 'to cling')—unattached, free (from lusts and wrong views), emancipated (*taṇhā-ditṭhi-nissaya-vasena anissitā*—C.). *Bojjhaṅge*—the constituents of Enlightenment (see *ante*, p. 375). *Indriyāṇi*—the sense-faculties, generally enumerated as six: (i) the eye or vision, (ii) the ear or hearing, (iii) the nose or smell, (iv) the tongue or taste, (v) body-sensibility, and (vi) mind. *Balāṇi*—"strong points", powers, forces; enumerated as five: (i) *saddhābalaṃ* (the force of faith), (ii) *viriyabalaṃ* (the force of energy), (iii) *satibalaṃ* (the force of mindfulness), (iv) *samādhībalaṃ* (the force of concentration), and (v) *paññābalaṃ* (the force of wisdom). *Pappuyya* (gerd., fr. *pa* + √ *āp*, 'to obtain')—having obtained, reached (*pāpuṇite*—C.). The form is used in poetry, *metri causa*. It makes a nearer approach to Skt. *prāpya*.

5. *PĀRĀPARIYA*.—This Thera was born at Sāvattthi as the son of a very eminent brāhmaṇa. He was called Pārāpariya because of his *gotta*. According to some, he was called Pārāsariya, as he was born in the family of Parāsara (Skt. Parāśara). One day, he went to the Jetavana monastery where Buddha was preaching, and took his seat on one side of the assembly. When Buddha marked his character, and preached the *Indriya-bhāvanā-Sutta* (MN., III, 298 ff.; cf. *Itivuttaka*, pp. 23 ff.), Pārāpariya took faith in Buddha and entered the Order. After contemplating on the meaning of the Sutta he got insight and in due course won Arhantship. According to the Commentary, the verses set forth here were composed by Thera Pārāpariya after Buddha's *Parinibbāna* and immediately before his own demise.

In this poem, Thera Pārāpariya addresses himself in the third person (*Sabbam-eva taṃ thero attānaṃ paraṃ viya katevā vadati*—C.). *Anupubbam*—proceeding step by step, following a regular and connected course (*anupubbam anukkamo*—C.). *Samācāraṃ* (read *-caraṃ* for *-cāraṃ*; pr. p., fr. *saṃ* + *ācarati*)—having behaved, acted, practised (*samācaranto*—C.). *Kiccakāri* (Skt. *kṛtyakāri*)—doing one's duty (*kattabba-kāri*—C.). *Kiñci*—any being (*sattaṃ*—C.). *Vihetṭhaye* (opt. of *vi* + *hetṭeti*, 'to be hostile')—should oppress, harm, injure (*bādheyya*—C.). *Sārakkhaṃ* (pr. p. of *saṃ* + *rakkhati*)—having carefully protected or guarded (*sati-pubbaṅgamena ārakkhena saṃrakkhanto*—C.). The Commentary further adds: "*Sārakkhan-ti ca saṃ-saddassa sā-bhāvaṃ katvā vuttaṃ, sārāgo-ti ādisu viya. Saṃrakkhan-ti ca pāṭho*". *Anivārayaṃ* (pr. p., *a* + *ni-vārayam*, fr. *ni-vāreti*)—not preventing, checking, keeping back (*anivārento appaṭibāhanto*—C.). *Anādinava-dassāve* (*an* + *ā* + *dīna*, 'wretched' + *va* = *anā-dīnava* + *dassāve*, Skt. *\*darśavānt*)—one who does not find or take notice





of the evil consequence or disadvantage (*ditthadhammikaṃ samparādyikaṃ ca ādinavaṃ dosaṃ na passati*—C.). *Anissaraya-dassavī*—one who does not know (lit. find) the way to escape. *Adhimucchito* (pp. of *adhi* + √ *mūrch*, 'to become infatuated')—indulging in, keen on (*adhimutta-taṇhāya mucchaṃ āpanno*—C.). *Gadhito* (a variant of *ganthito*, pp. of *ganthati*, 'to bind')—tied, bound, fettered (*baddho*; *ganthito-ti ca paṭhanti*—C.). *Nāvabujjhati* (*na* + *ava* + *bujjhati*)—does not understand, perceive (*na* + *jānāti*, *na sallakkheti*—C.). *Appaṭikālāni* (adj., *a* + *paṭikālāni*)—not repulsive or disgusting, i.e., pleasant (*manoramāni*, *iṭṭhāni*—C.). *Rāgādhikarayaṃ* (*rāga* + *adhikarayaṃ*)—because of, for the sake of, passion (*rāga-hetu*—C.). *Naravetrakataṃ*—rendered by a skilled man; Mrs. Rhys Davids translates: "by human skill and wit is rendered" (*nara-virena chakena sippācariyena kataṃ*—C.). *Vaggam* (adj., Skt. *valgu*)—lovely, beautiful, polished (*maṭṭham*—C.). *Samuggam* (Skt. *samudgam*)—a box, casket. *Ullittam* (pp. of *ud* + √ *lip* 'to smear up')—thickly coated. *Sāratto* (= *samratto*, pp. of *sārajjati*)—enamoured, passionately devoted or attached (*suṭṭhu ratto gadhito mucchito*—C.). *Sandanti* (fr. √ *syand*, 'to flow')—emanate. *Pañcasu*—in the five (sense-doors). *Ācāraṇam* (fr. *ā* + √ *er*)—a barrier, prohibition, restraint (*sam-varaṇam*—C.). *Sidati* (fr. √ *sad*)—sinks; yields, gives way; takes his stand on (the advantage of the present life)—(*ditthadhammikaṃ atthaṃ pariggahetvā thitaṃ*—C.). *Vajje* (opt. of *vajjati*)—should be avoided (*visajjeyya*, *paricca-jeyya*—C.). *Uccāvaceh' upāyehi*—by various methods, high or low, big or small (*mahantehi c'eva khuddakehi ca upāyehi*—C.). *Abhihiṇṇati* (= *abhi* + *jigimṣati*)—wishes to overcome, covets (*pareṣaṃ santakaṃ āharitum icchati*, *pare vā sabbathā hāpeti*, *jināpeti*—C.). *Tacchanto āṇiyā āṇim nihanti balavā yathā*—As a strong man, while slicing or cutting a piece of wood, takes out one peg by another (*yathā kāyabalena āṇabalena ca samannāgato tacchako rukkha-daṇḍa-gataṃ āṇim niharitukāmo tato balavatim āṇim kottento tato niharati*—C.). *Pañca pañcāhi hanteāna*—destroying the five by other five, i.e., the five sense-organs by the five sense-faculties like faith, energy, concentration, mindfulness and wisdom (see Notes under *Godatta*). The expression is paraphrased by the commentator thus: "Adhimokkha-lakkhaṇam saddham, puggala-lakkhaṇam viriyam, avikkhepa-lakkhaṇam samādhim, upaṭṭhāna-lakkhaṇam satim, dāssana-lakkhaṇam paññan-ti imāni vimutti-paripācānāni pañce'indriyāni bhāvento vadḍhento, etehi pañcabhi indriyehi cakkhādīhi pañce'indriyāni añunaya-paṭighādī-kiles'uppattiyaṃ dvāra-bhāva-vibhaṇṇa hantvā, ariya-maggena tad-upanissaye kilesa samucchinditvā". *Sabbena sabbam*—completely by all methods (*anavasesena vidhiṇā anavasesam*—C.).

6. **ANURUDHA.**—Thera Anuruddha was born at Kapilavatthu, as the son of Amitodana. He was the brother of Mahānāma and first cousin of Buddha. He was brought up most luxuriously. He had, for each season, a different



house where he lived surrounded with dancers and mimes, enjoying a good fortune. Shortly after Buddha's visit to Kapilavatthu, Anuruddha, accompanied by his cousins—Bhaddiya, Ānanda, Bhagu, Kimbila and Devadatta—and their barber Upāli, went to him in the Mango-Grove at Anupiyā, where they all were ordained. Before the rainy season was over, Anuruddha acquired celestial vision (*dībbacakkhu*). He then received from Sāriputta a lesson to develop the eight qualities, namely, to be (1) free from cares, (2) contented, (3) much alone, (4) strenuous, (5) introspectively mindful, (6) concentrated, (7) wise, and (8) joyous in freedom from obstruction (*papañca*); see *Aṅguttara-Nikāya*, Vol. III, 228 ff. He mastered seven, but could not learn the eighth. The Master, being aware of this, visited him and taught it to him. Thereupon, Anuruddha developed insight and realized Arahantship together with supernormal and analytical powers (*abhiññā-paṭisambhidā-parivāraṃ arahattaṃ*). Later on, he was declared by Buddha as the foremost among those who had obtained celestial vision (see *ante*, p. 116, l. 26). He figures in the Suttas as an affectionate and loyal comrade-bhikkhu. He was present when Buddha passed away at Kusinārā, and he knew the exact moment of Buddha's passing away. The verse that he uttered on that occasion is very thoughtful and shows philosophic calm, in contrast with that of Ānanda. He took a most prominent part in consoling the monks and admonishing them as to their future course of action. It was Anuruddha whom the Mallas of Kusinārā consulted regarding Buddha's last rites. At the First Buddhist Council he played an important rôle and was entrusted with the custody of the *Aṅguttara Nikāya*. Anuruddha died in Veḷuvagāma in the Vajji country, in the shade of a bamboo thicket. For a detailed account, see Malalasekera, *Dict. of Pali Proper Names*, s.v. Anuruddha.

The verses of Anuruddha relate how he, one day, dwelling in the bliss of emancipation, reviewed his achievement. In verse 7, it is stated that Anuruddha did not feel drowsy at all for twenty-five years, and that for the last thirty years of his life he slept only during the last watch of the night.

*Samsaṭṭho* (pp. of *saṃ* +  $\sqrt{\text{srj}}$ )—associated with, living in (an unsuitable) society (*gihīhi c' eva pabbajitehi ca ananulomikena samsaggena samsaṭṭho*—C.). *Avighātavā* (*a* + *vighātavā*)—free of annoyance, unruffled, not upset, not distressed or troubled (*cittassa vighāta-karaṃ vikkhepaṃ pahāya avighātavā, avikkhitto samāhito*—C.). *Vitto* (adj., orig. pp. of *vindati*)—pleased, gladdened, joyful (*sumano tuṭṭhacitto*—C.). *Bedhipakkhikā* (adj.)—constituting or contributing to Enlightenment (see *ante*, p. 375). *Nippapañca-rato* (adj., *nis* + *papañca* + *rato*)—delighting in the freedom from (mental) obsession or obstruction or hindrance to spiritual progress. The Commentary notes: "Papañcā nāma rāgādayo kilesā, tesam vūpasamatāya tad-abhāvato ca lokuttara-dhammā nippapañcā nāma. Tasmim nippapañce rato abhirato...". *Tisso vijjā*—the three





kinds of knowledge: (i) *pubbe-nivāsaññussatiññāṇaṃ*, or "the knowledge by which one can recollect his own previous existences"; (ii) *cutāpapāta-ñāṇaṃ*, or "the knowledge regarding the rise and fall of beings"; and (iii) *āsavānaṃ khayanañāṇaṃ*, or "the knowledge regarding the destruction of sins". *Nesajjiko* (adj., fr. *nisajjā*)—"being and remaining in a sitting position (as an ascetic practice)". *Anejo* (adj., fr. *an* + *ejā*, lit. absence of restlessness)—free from desires or lust, hence unmoved, calm, passionless (*Eja-saṅkhātāya taṇhāya abhāvato anejo*—C.). *Santim-ārabbha*—having fixed (the mind) on the peace or tranquillity of Nibbāna (*nibbānaṃ ārammaṇaṃ katevā*—C.). *Asallinena* (inst., fr. *a* + *sam* + *lina*) *cittena*—by an upright, unshaken, opened mind (*allinena asaṅkupitena vīhasiten' eva cittena*—C.). *Ajjharāsaya* (caus. aor. of *adhi* + *vasati*)—bore, endured (*adhivāsaya*—C.). *Pajjotass' eva nibbānaṃ*—like the going out of a lamp; cf. *SN.*, I. 159; also the expressions "*nibbanti dhīrā yathādyam padīpo*" in the *Ratana-Sutta*, v. 14 (ante, p. 325, v. 12), and "*accī yathā vāta-vegena khittā*" in *Sn.*, v. 1074). The comments run thus: "*Yathā telaṇ-ca paṭicca vattīṇ-ca paṭicca pajjalanto pajjoto padīpo tesam parikkhaye nibbāyati, nibbuto ca katthaci gantvā na tiṭṭhati, añña-d-atthu antaradhāyati, adassanum-eva gacchati, evam kilesābhisaṅkhāre nissāya pavattamāno khandha-santāno tesam parikkhaye nibbāyati, nibbuto ca katthaci gantvā na tiṭṭhati, añña-d-atthu antaradhāyati, adassanam-eva gacchati-ti dasseti*". *Phassa-pañcamā*—lit. "(senses) with touch as the fifth", i. e., touch or contact and the other (four) senses, viz., the eye, the ear, the nose, and the mind (*phassa-pañcamakāṇaṃ dhammānaṃ pākāṇa-bhāvato vuttam*—C.). *Anna-bhāro* (lit. 'food-bearer') was the designation of Thera Anuruddha in one of his previous births (*evan-nāmo purim'-atthabhāve*—C.). *Ghāsa-hāro*—one who works for his daily bread (*ghāsamattassa atthāya bhatiṃ katvā jīvanako*—C.). *Paṭipādesiṃ* (caus. aor. sg. of *paṭipajjati*)—I proffered (food) with alacrity, served sincerely (*paṭimukho hutvā pādāsiṃ; paṭṭhena abhimukho hutvā ghāsa-dānaṃ adāsin-ti adhippāyo*—C.). *Sammattāḷa*—a cymbal or a musical instrument; Childers connects it with Skt. *śamyā* (?), which, moreover, means 'a wooden stick, the pin of a yoke, a sacrificial vessel'. *Addasāsiṃ* (aor. 1st pers. sg. of pret. base *dass*, Skt. *darś*, fr. *√ dṛś*, 'to see')—I beheld. *Jambusandassa*—lit. of a rose-apple grove, i. e., of the country of the rose-apples, —an ancient name for India. *Adaṇḍena asatthena*—lit. using neither stick nor sword, i. e., peacefully (said of a Cakkavartin who rules the world with righteousness, or of a Buddha who controls others with sublime thoughts; see ante, p. 45, l. 12). *Pañcāṅgike samādhimhi*—in fivefold concentration. It takes place in the Fourth Jhāna, forming a basis for special or higher wisdom. The fivefold quality of concentration consists in suffusion (1) of rapture, (2) of bliss, (3) of consciousness, (4) of light, and (5) of an object of thought for consideration (*abhiññā-pādaka-cetutthajjhāna-*



*samādhimhi*. So *hi ptiipharanātā sukha-pharanātā ceto-pharanātā āloka-pharanātā paccavekkhanā-nimittan-ti imehi pañcahi aṅgehi samannāgatattā pañcaṅgika-samādhi-ti vuccati—C.*). Note that the fivefold *Samādhi* is to be distinguished from the fivefold *Jhāna*, which is but another name for the First *Jhāna* (see ante, p. 66). *Paṭippassaddhi* (f., fr. *paṭi+pa+sambhāti*, √*śrambh*, 'to subside')—complete ease, repose, allaying of sins (*kilesānaṃ paṭippassaddhi—C.*). *Ohito* (pp. of *o+dahati*, Skt. *avahita*, *apahita*, fr. √*dhā*, 'to put')—laid down, relieved of. *Bhavanettī* (f.)—that which leads to renewed existences (said of *taṭhā*, or desire). *Vajjinaṃ* (gen.)—of the *Vajjis*. For an account of the *Vajjis*, see ante, p. 248.

7. **PUNNIKĀ**—*Punnikā* was born as a domestic slave in the household of *Anāthapiṇḍika*. After listening to a sermon of Buddha she became a *sotāpanna*. She converted the *brāhmaṇa* *Sotthiya*, who believed in purification through bathing in holy waters. This enabled her to win the esteem of *Anāthapiṇḍika* who freed her from slavery. Thereupon, she entered the Order and, in course of time, became an *Arahant*.

The *gāthās* of *Punnikā* are highly important for her strong criticism of the *Brāhmaṇical* practice of bathing in sacred waters for the purification of self and acquisition of merit. A milder form of criticism is to be found in the verses of the *Vatthūpama-Sutta* in the *Majjhima-Nikāya* and the *Jaṭṭha-Sutta* in the *Udāna*.

*Vedhamānehi* (instr., pr. p. of *vedhati*, fr. √*vyath*, 'to shake')—with a trembling (body). *Vedayase* (caus. attan. pres. 2nd pers. sg. of √*vid*, 'to know')—you are feeling, experiencing. *Bhusaṃ* (adv., Vedic *bhṛśam*)—much, greatly, exceedingly. *Ajānantassa* (gen. sg., pr. p. of *a+√jān*, also Vedic √*jān*)—to one who does not know. *Ajānato* (dat. sg., fr. *a+√jān* qualifying *te*)—(to you) not knowing, ignorant. Mrs. Rhys Davids renders: "Who, ignorant to the ignorant". *Orabbhikā* (nom. pl., fr. *urabbha*, Skt. *urabhra+ika*)—killers or butchers of rams or sheep (*urabbhaghātakā*, explained as: *urabbhā vuccanti eḷakā; urabbhe hanati-ti orabbhiko—C.*). *Sākarikā* (nom. pl., fr. *sūkara+ika*)—pig-killers, pork-butchers (*sūkaraghātakā—C.*). *Macchikā* (nom. pl., fr. *maccha+ika*)—fish-catchers, fishermen (*kevaṭṭā—C.*). The Commentary reads *migavadhikā* in place of *migabandhakā*, and explains it by *māgavikā* (Skt. *mārgavikā*), meaning 'deer-stalkers, huntsmen'. The Commentary reads *vajjha-ghātakā* in place of *vajjaghātā*, and paraphrases it as: "vajjhakamme niyuttā purisā", i.e., persons engaged in the work of execution; executioners. *Paribāhiro* (adj., *pari+bāhiro*)—alien to; an outsider. *Mākaṃsi* (*mā+akāsi*, fr. √*kar*, Skt. √*kr*, aor. sg. with *mā*)—do not do. *Sāṭaṃ* (Skt. *śāṭam*)—a garment, cloth. *Upeccāpi* (*upecca+api*)—The word *upecca* is a gerundial form of *upeti*, and





means "realising" (= *upagantrā cetetvā vā*). The Commentary, however, reads *upacca* (= *uppacca*) in place of *upecca*, and explains it by *sañcicca*, "purposely", and further adds that the word may also be taken in the sense of *uppatitvā*, "flying up". *Hehitt* (fut. 3rd pers. sg. of  $\sqrt{hu} = \sqrt{bhū}$ )—will be. *Brahma-bandhu*—lit. a "Brahma-kinsman", i.e., a brāhmaṇa in descent, or by mere name, but in reality, an unworthy brāhmaṇa. *Vedasampanno* (adj.)—full of knowledge, wise (*śāstrasampanno*—C.). *Soṭṭhiyo* (= *sotthiyo*, Skt. *śrotṛiyaḥ*)—a learned brāhmaṇa. *Nhātako* (= *nahātako*, Vedic *snātakaḥ*)—lit. "one who has bathed". According to the Brāhmaṇical interpretation, a brāhmaṇa is called *snātaka*, because he has finished the study of sacred texts and performed the ceremonial washing, while the Buddhists understand by it "one who has washed away all sins", and reached perfection in Buddha's teaching.

8. SUBHĀ JIVAK'AMBĀVANIKĀ.—Subhā was born in an eminent brāhmaṇa family of Rājagaha. The descriptive appellation given to Subhā as 'Jivak'ambavanikā' is to differentiate her from another Therī of the name of Subhā Kammārādhītā. She joined the Order under Mahāpajāpatī Gotamī. Once, on her way to the mango-grove of Jivaka, the renowned physician and disciple of Buddha, she was stopped by a rogue who began to eulogize her physical charm, especially the beauty of her eyes, in the most ardent manner. She pulled out one of her eyes and retorted: "Come, here is the offending eye". The man was taken aback and forthwith asked her forgiveness. Subhā went straight to Buddha, by whose teaching she ultimately gained spiritual insight and became an Arahant.

The *gāthās* of Subhā offer a specimen, perhaps one of the most beautiful in pathos and sublimity, of Pali ballad poetry. The stanzas are replete with the deep religious longing of a woman who has discerned the frailty of human beauty. There is a metrical version of these *gāthās* in English by the late Harinath De, reproduced in the *Calcutta Review*, May, 1964, pp. 103-106.

In verse 1, Subhā addresses herself as a third person (*attānaṃ eva therī aññaṃ viya katvā vedatī*—C.). *Dhuttako* (= *dhutto*, Skt. *dhūrtakḥ*)—a rogue, tempter, evil-minded person, scoundrel. *Samnivāresi* (aor. of *sam* + *nivāreti*)—restrained, crossed (her path). *Ovariyaṇo* (pr. p. of *o* +  $\sqrt{vr}$  = *ovaranto*)—obstructing, preventing, forbidding, holding back (explained as: "maṃ gacchantiṃ avaditvā gamanam nisedhetvā"—C.). *Koppatī* (Skt. *kalpate*, fr.  $\sqrt{kṛ}$ , 'to be fitting')—is proper, seeming (see ante, p. 421). *Nikkhipa* (*ni* +  $\sqrt{khip}$ , Skt.  $\sqrt{kṣip}$ , imper. 2nd pers. sg.)—lay aside, give up (*chaddehi*—C.). *Ramā-mase* ( $\sqrt{ram}$  + *amase*, attan. imper. 1st pers. pl. with a fut. sense)—we will sport, delight in, find amusement in. For a similar formation, cf. *yaṃā-mase*, see



ante, p. 370. *Paṭhama-vasanto sukho utu*—this is the first month of Spring and the time (cr. season) is pleasing ( *ayaṃ paṭhamo vassantamāso sukhasamphasso ca utu vattati ti attho*—C.). *Ogāhissasi* ( fut. 2nd pers. sg. of *o + gāhati*, Skt. *ava + √gāh* )—you will plunge or enter into ( *pavisissasi*—C.). *Vāḷa-miga* ( Skt. *vyāla-mṛga* )—leopard, tiger or other beast of prey; "savage brood". *Kareṇu* ( also *kaṇeru* by metathesis, Skt. *kareṇu* )—a young elephant; *matta-kareṇu-loḷitaṃ*—resounding with the noise made by wild young elephants (qualifying *mahāvanam*). *Rahitaṃ* ( pp. of *√rah* )—lonely. *Avasa* ( *ā + √vas*, imp. 2nd pers. sg. )—live ( *ajjhāvasa*—C.). *Pāsāda-nivāta-vāsini* ( f. )—one who lives in a palatial building sheltered or protected from the wind ( lit. "without wind, calm" ), i.e., safe, secure ( *nivātesu pāsādesu vāsini*—C.). *Vimano*—distracted. *Udikkhasi* ( *ud + √ikṣ*, 'to look' + pres. 2nd pers. sg. )—you gaze on. *Sarembhase* ( fr. *√smṛ + attan*, pres. 1st pers. pl. )—we remember. *Āyatapamhe* ( voc. )—O thou with long-drawn eyelashes; the word *pamha* ( nt. ) is another form of *pakhuma*, Skt. *pakṣman*, and is used in poetry. *Na hi m' atthi tayā piyatarā nayanā*—Nothing is, indeed, dearer to me than your eyes. The word *tayā*, accor. to the Commentary, is used as inst. sg. in the genitive sense ( *tava nayanato añño koci mayhaṃ piyataro n'atthi*. *Tayā-ti hi sāmi-atthe eva karaṇavacanam*—C.). But it is easier to take it in the ablative sense, shortened for *tava nayanato* ( *piyatarā nayanā* ). *Akkuttha* ( pp. of *akkosati*, fr. *ā + √kruś* ) *vandite* ( loc. )—in scolding and honouring. *Mayhaṃ hi .... satī upaṭṭhitā*—"For I have set my mind to be watchful in whatsoever befalls me—blame or honour, gladness or sorrow" ( Mrs. Rhys Davids ); "in praise or blame, in weal or woe, my mindfulness is e'er awake" ( Harinath De ). *Sombhā* ( f. )—puppets, dolls ( *sombhukā*—C.). *Dāruka-cūlikā*—figures made of ( lit. fashioned from ) wooden sticks and the like ( *dāruḍaṇḍādīhi uparacitarūpakāni*—C.). *Tantihi*—with strings, i.e., with threads ( of sinew )—( *nahārusuttakehi*—C.). *Khilakehi*—( lit. with nails ) : with posts or pegs ( set up for the different parts of the body )—( *hattha-pāda-piṭṭhi-kāṇṇakādi-atthāya ṭhapitadāṇḍehi*—C.). *Vinibaddhā* ( adj., vi + nibaddhā )—fitted, bound in various ways ( *vividhendkārena bandhā*—C.). *Panaccitā* ( pp. of *pa + naccati* )—"made to dance about at will" ( *panaccantānam viya dīṭṭhā-ti yojanā*—C.). *Viṣatthe* (= *vissatthe*, fr. pp. of *vissajjati* )—"loosened" ( by a throw—*khīpanena*—C.). *Paripakkate* ( fr. pp. of *pari + pakkirati* )—scattered ( *vikirite*—C. ), "shattered". *Avinde* ( a + vinde, opt. 1st pers. sg. of *√vid* )—lit. I should not find ( *na vindeyyam, na upalabheyyam*—C. ); "what cannot be found". *Dehakāni*—the limbs ( *hattha-pāda-mukhādi-dehāvayavā*—C.). *Haritālana* ( inst. )—with yellow orpiment or ochre. *Cittikaṃ* (= *cittikataṃ*, Skt. *citrīkṛtaṃ* )—painted, variegated, coloured ( human form ). *Bhittiya* ( loc. of *bhitti* ( f. ), fr. *√bhid* )—on a wall. *Ruppa-rūpakam* ( nt. )—lit. a form or figure of splendid appearance. According to the P. T. S. Dictionary, it refers to something which is not rūpa, yet





pretends to be *rūpa*, i.e., sham performance or show. Thus the word *ruppa* may correspond to \**rūpya* and with *rūpaka* mean "having the form (i.e., likeness or appearance) of form (i.e., substantiality)"; hence, unsubstantial, unreal. The Commentary interprets it as "māyākārena mahājana-majjhe dassitam rūpiya-rūpasadisam saram upatthahantam asāraṇ-ti attaho". Mrs. Rhys Davids translates it thus: "deluded by puppet shows (seen in the midst of the crowd)". Harinath De's rendering of the whole verse (*Māyaṃ viya aggato katam* etc.) is as follows :

"Blindly thou seemest to believe  
As in a dream-seen golden tree,  
Or in magician's sorcery  
Who feigns fair silver coins to give."

*Vatṭani* (f., Vedic *vartani*)—lit. a ring; lac-ball (*lākhāya guḷikā viya*—C.). *Koṭar'ohitā* (= *koṭara* + *ohitā*)—laid down or deposited in a tree-hole (*koṭara rukkhasusire thapitā*—C.). For the formation of *ohitā* (f.), see ante, p. 429. *Piḷikolikhā* (f.)—eye-secretion (*akkhigūthako*—C.). *Cakkhuvidhā* (f.)—sorts of eyes. Mrs. Rhys Davids translates it as "shape of an eye". Harinath De's rendering of the verse (*Vatṭani-r-iva.....piṇḍitā*) is as follows :

"Like lac-balls in tree-hollows laid  
With globes of tears within them fixed,  
Purging thick gums, the eyes are made  
Of various things together mixed."

The word *vidhā* (as in Skt. also) ordinarily means "mode, manner, sort, kind, variety". *Na ca pajjittha* (fr. √ *pad* + *attan*. past tense 3rd pers. sg.)—and did not fall in. *Asaṅga-mānasā* (f.)—with a mind free from attachment (e.g., to the eye)—(*tasmiṃ cakkhusmiṃ saṅgaṃ nāpajji*—C.). *Ahaniya* (gerd., ā + √ *han* + *ya*)—hurting, tormenting (*uppīḷetvā*—C.). *Liṅgiya* (gerd., √ *liṅg* + *ya*)—embracing (*ālīṅgetvā*—C.). *Passiya* (gerd., √ *pas*, Skt. √ *paś* interchanged with √ *drś*, 'to see' + *ya*)—saying (*passitvā*—C.).

9. *Isidāsī*.—*Isidāsī* was born as the only daughter of a wealthy merchant of Ujjeni. She was married thrice to different persons and was deserted by each of them. Finally, she joined the Order at the instance of Therī Jinadattā and became an Arhant in course of time.

The *gāthās* of *Isidāsī* have a semi-dramatic setting in the form of a pathetic conversation between herself and the Therī Bodhi. The verses relate the bitter experiences of the household life of a woman and throw some light on the social condition and the position of women in ancient India.

According to the Commentary, the first three verses of this piece were set up by the compilers of the text (*imā tisso gāthā saṃgītikārehi thapitā*),



and Verse 4 was spoken by the Therī Bodhi by way of questioning (*Bodhi-theriyā pucchāvasena vuttā*). Again, Verse 5 is said to have been added by the compilers. So, the *gāthās* of *Isidāsī* begin actually from verse 6.

*Maṇḍe* (loc.)—in the 'fairest' place (on earth). *Bhatta'tttham* (= *bhatta* + *attham*)—lit. for partaking of meal. *Kariya* (= *karitā*, gard., fr.  $\sqrt{\text{kar}}$ , Skt.  $\sqrt{\text{kr}}$ )—having done with, finished the job of taking (their) meal, *attham* being taken as a noun, accusative, in the sense of 'job or chore'. *Valikaṃ* (cf. Skt. *vyālikam*)—'wrong', 'fault', 'flaw', 'defect' (*vyālikam dosaṃ*—C.). *Dayitā* (f., pp. of *dayati*, Vedic *dayate*, fr.  $\sqrt{\text{day}}$ )—kind, 'fondly cherished'. *Sāketa*—a town in Kosala. It lay on the direct route between Sāvattthi and Patitthāna, and the distance from Sāketa to Sāvattthi was seven *yojanas*. The Dhammapada Commentary states that Sāketa was founded in Buddha's time by Dhanañjaya, father of Visākhā (see ante, p. 188). *Suṇham* (= *suṇisam*, Skt. *suṇām*, f., acc.)—(as) daughter-in-law. *Ubbiggā* (f., Skt. *udvignā*, pp. of *ud* +  $\sqrt{\text{vij}}$ )—agitated, anxious. *Khajjena* (inst., fr. *khajja*, fut. part.,  $\sqrt{\text{khād}}$  + *ya*, Skt. *khādyena*)—with eatable, solid food. *Ummāra* (= Skt. *udumbara* (?), *umbara*)—a threshold. *Pasādam* (a variant of *pasāddhanam*)—cosmetic, toilet (*mukhavi-lepanam*—C.). *Apuccha* (*ā* +  $\sqrt{\text{pucch}}$ , Skt.  $\sqrt{\text{pr̥cch}}$  + imper. 2nd pers. sg.)—give (me) permission or leave. *Vaccham* (an optional form of *vasissāmi*, fut. 1st pers. sg. of  $\sqrt{\text{vas}}$ , also *vacchāmi*, Skt. *vatsyāmi*)—I will live. *Sahavattthum* (—*vattthum*, inf. of  $\sqrt{\text{vas}}$  = *vasitum*)—to dwell with. *Paribyattā* (adj. f., *pari* + *vyattā*, Skt. *pari-vyaktā*, 'wise, learned'—Childers)—one who has wide experience. *Dossā* (adj. f., Skt. *dveṣyā*, fr.  $\sqrt{\text{dviṣ}}$ )—disagreeable, detestable. *Vissatthā* (f., pp. of *vissasati*, Skt. *viśvasatā*)—trusting, being confident; friendly, "freely". *Aparajjham* (aor. 1st pers. sg. of *aparajjhati*, Skt. *aparādhyate*, fr. *apa* +  $\sqrt{\text{rād}}$ )—I wronged, offended (= *aparajjhim*). *Kātuye* (inf., fr.  $\sqrt{\text{kar}}$ , Skt.  $\sqrt{\text{kr}}$  + Vedic *tuye*)—to do (= *kātum*). *Videssate* (for *viddessati*, *vi* + *dessati*)—dislikes, hates. *Bhattā* (Vedic *bhartṛ*, fr.  $\sqrt{\text{bhṛ}}$ )—(my) husband, also "supporter". *Jināmhase* (attan., *jinā* + *amhase*)—we were deprived of (lit. defeated). *Rūpinī* (adj.)—lovely, beautiful, "pretty" (*rūparatim*—C.). *Lacchī* (Skt. *Lakṣmī*, f., acc. sg.)—the goddess of Luck, moving about in human garb, referring, as explained by the commentator, to *Isidāsī* (*manussaveesena carantiyā Siridevatāya parihīnā vatā-ti attho*—C.). *Vindatha* (for *vindetha*, fr.  $\sqrt{\text{vind}}$  + attan. opt. 3rd pers. sg.)—might possess, enjoy, look for. *Paṭicchati* (*paṭi* + *icchati*, fr.  $\sqrt{\text{iṣ}}$ )—dislikes. *Damakaṃ* (adj., acc. sg.)—one having self-control. *Dantaṃ* (Skt. *dāntam*, pp. of  $\sqrt{\text{dam}}$ , 'to tame')—restrained. *Pontim*—a piece of rag (of an ascetic), "ragged robe"; explained in the Commentary by "pilotikā-khaṇḍam". *Ghaṭikaṃ* (f., acc. sg.)—a small bowl, used for begging alms (*bhikkhā-kapālam*—C.). *Mallakaṃ*—a cup, drinking vessel (probably made of *mālā*, "cocoanut-shell"). *Kirati* (perhaps for *kiriyaṭi*, Pass. of *karoti*)—is to be





done, is to be effected or accomplished (*sādhīyati*—C.). *Karīhiti* (= *kariyissati*, Pass. fut. of *karoti*)—will be done. *Yadi me attā sakkoti*—"If for myself I can suffice". *Apucchitāna* (gerd. of *ā + √puch + Vedic tāna*)—having sought permission. *Marituye* (inf. of *√mar*, Skt. *√mr̥ + Vedic tuye*)—to die. *Gocarāya caramānā* (f.)—while wandering for alms. *Puttaka* (voc.) is used in the common gender in the sense of "child". *Dvijāti* (acc. pl.)—the twice-born, i.e., brahmins. *Nijjaressāmi* (caus. fut. 1st pers. sg. of *nijjareti*, Skt. *nir-jārayati*; *nir-jaroti*)—I will cause (the action) to cease; I will destroy (*jirāpessāmi vināsessāmi*—C.). This *nijjard* practice of the religious life, adopted particularly by the Jains, is criticised by Buddha, see *Devadaha-Sutta* in the *Majjhima-Nikāya*, II, 214 ff. *Pāpuṇa* (imp. 2nd pers. sg. of *pāpuṇāti*, Skt. *prāpnoti*, fr. *pa + √āp*)—reach, attain.

## XI

## APADĀNA

The *Apadāna* is one of the latest books of the *Khuddaka-Nikāya*. The word *Apadāna* (= Skt. *Avadāna*) literally means 'a glorious achievement'. The book *Apadāna* is a collection of poems narrating the noble achievements of not only Gotama Buddha and Pacceka-Buddhas but also the Theras and Therīs. It is "more closely allied to the Sanskrit *Avadānas* than to the rest of the works of the Pali canon". The major portion of the work is the *Thera-Apadāna*, which is followed by the *Therī-Apadāna*. The first two chapters, the *Buddhāpadāna* and the *Pacceka-Buddhāpadāna*, are introductory, and the rest deal with 547 biographies of monks and 40 biographies of nuns, all mentioned as having lived in Buddha's time, together with incidental reference to their earlier connection with one or other of the previous Buddhas.

"Most of these legends are made on one and the same plan. First of all, the Thera (or, Therī) tells of the adoration which he (or, she) had offered to one of the previous Buddhas, the predecessors of Gotama Buddha; then he (or, she) declares the prophecy uttered by that previous Buddha that he (or, she) would hear the doctrine of the future Gotama Buddha, and finally relates how the prophecy has come true, and how he (or, she) attained to the dignity of an Arhat." Another feature to be noted is that the ultimate merit gained by a Thera or Therī is uniformly described as the attainment of the four *Paṭisambhidās* (analytical knowledge), the eight *Vimokkhas* (ecstatic meditation) and the six *Abhiññās* (transcendent knowledge), the realisation of which meant the proper fulfilment of Buddha's injunction. The accounts of a large number of these Theras and Therīs are to be found in the *Paramatthadīpanī*, (see ante, p. 421).



1. UPĀLI-APADĀNA [Thera-Apadāna].—Thera Upāli was one of the most eminent of Buddha's immediate disciples. He was born in Kapilavāthu, in a barber's family. He accompanied Anuruddha and his cousins, when they went to Buddha for ordination. He wished to enter the Order with the Sākya nobles, and at their request, Buddha ordained him before them all. He then received his lesson and training under the Thera Kappitaka. Following Buddha's advice, he ardently practised insight and in due course won Arāhantship. Later on, Buddha declared him to be the foremost of those who were learned in the Vinaya (*Vinayadherāṇaṃ agga*, see ante, p. 117, l. 30). In the First Buddhist Council, Upāli took a leading part in deciding all questions regarding the Vinaya. His death took place in the sixth regnal year of Udāyibhadda, son of King Ajātasattu.

The *Apadāna* story of Upāli relates the circumstances that helped him to become famous as a disciple of Gotama Buddha and proficient in the Vinaya. It also mentions the cause of his birth as a barber in his last life. For other information, see Malalasekera, *Dict. of Pali Proper Names*, s.v. Upāli (1).

*Nicayo* (Skt. *nicayaḥ*)—lit. group, collection, accumulation; fig. one having riches (*dhanarāsiko*—C.). *Lakkhaṇa* (nt., Skt. *lakṣaṇa*)—in the art of interpreting signs, distinguishing marks or quality (of men and things)—(*lakkhaṇa-satthe*—C.). *Sa-dhamme*—in his own tradition or lore (*sakadhamme brāhmaṇa-dhamme*—C.). *Mānatthaddho* (adj.)—stubborn in pride, stiff-necked. *Bāhujaṇṇa* (adj., fr. *bahu* + *jana* + *ya*, used in the abstr. sense, cf. *sāmaṇṇa* fr. *samaṇa*)—belonging to, i.e., being the property of, many people or of the masses. *Savhayaṃ* (adj., *sa* + *avhayaṃ*)—called, named, known as. *Puratthato* (adv., Skt. *purātataḥ*)—in front. *Kūṭāgāre* (acc. pl.)—buildings "with a peaked roof or pinnacles, possibly gabled; or, with an upper storey". *Maṇḍape* (acc. pl.)—"temporary sheds or halls erected on special or festive occasions, awnings, tents". *Hammiye* (acc. pl., cf. Vedic *harmya*)—"long, storied mansions with upper chambers placed on the top, large many-storied buildings". *Caṅkame* (acc. pl., cf. Skt. *caṅkrama*)—places for walking up and down, especially terraced walks, cloisters. *Sukate* (adj.)—lit. 'well-done', good. *Jantāgharaṃ* (acc.)—"a room in which a fire is kept, viz., for the purpose of a steam bath", a (hot) room for bathing purposes (= *aggisālā*). According to P.T.S. *Dictionary*, "it is a distorted form (by dissimilation or analogy), perhaps of 'jhānt-āgāra, fr. *√jḥā*, Skt. *√kṣā*, 'to burn'." The etymology is uncertain, although the word is equated with *yantragrha* ('oil-mill') by Bühler, and with *jantāka* ('hot dry bath') by Hardy. *Udaḥamālakaṃ*—a circular enclosure where water is stored up. *Asandiyo* (f., acc. pl., fr. *ā* + *√sad*)—cots, cf. *āsandipaṇcamā purisā matam dāya gacchanti* in DN., Vol. I, p. 55. *Piṭṭhake* (acc. pl.)—chairs, stools, benches. *Paribhoga* (acc. pl.)—materials for enjoyment; food. *Vepullataṃ* (f., acc. sg., double





abstr. formation fr. *vipula*, *vepulla*, Skt. *vaipulya* + *tā*)—fulness, full development. *Niyyādessāmi* (= *niyyādessāmi*, fut. 1st pers. sg. of *ni* + *yāṭayati*, caus. 'of *yatati*, 'to assign')—I will give over, bestow, present. *Ahutinam* (f., gen. pl. of *āhuti*, Vedic *āhuti*, fr. *ā* + *√hu*)—oblation, sacrifice; *āhutinam paṭiggaho*—"recipient of sacrificial gifts". *Paṭiyādetvā* (gerd., for \**paṭiyādetvā*, fr. *paṭi* + *√yat*, cf. *niyyādessāmi* above)—having prepared, arranged. *Dāyādo* (Skt. *dāyādah*, fr. *dāya* + *ā* + *da*)—lit. a receiver of what is 'left, i.e., an inheritor, heir. Note that *dāya* is to be traced to *dadāti*, meaning a gift, share; cf. the phrase *rājadāya*, etc., 'a king's grant', 'a royal gift'. *Hessati* (poetical only, fut. 3rd pers. sg. of *√hu*)—he shall be. *Pāramippatto*—one who has reached perfection, completeness. Note that there is mention elsewhere of a group of ten perfectionary virtues (*pāramī*) to be practised by a Bodhisatta, viz., (1) *dāna*- (perfection in charity), (2) *sīla*- (in morality), (3) *nekkhamma*- (in renunciation), (4) *prāññā*- (in knowledge), (5) *virīya*- (in energy), (6) *khantī*- (in forbearance), (7) *sacca*- (in truthfulness), (8) *adhiṭṭhāna*- (in resolve), (9) *mettā*- (in friendliness), and (10) *upekkhā*- (in equanimity); see *Jēt.*, I. 20 ff.; also *Introd.* to the *Cariyā-Piṭaka Commentary*, edited by D. L. Borua (P.T.S., 1939). *Thānāthāna* (*thāna* + *athāna*, Vedic *sthāna* + *asthāna*)—in (understanding) what is right and what is wrong, what is reasonable and what is unreasonable, what is proper and what is improper (*kāraṇādhāraṇa*—C.). *Korilo* (adj.)—expert, skilled (*dakkho chako-ti offho*—C.). *Etad-agge*—in the foremost rank (see ante, pp. 116 ff., 249). *Rūpadakkho*—an expert in formative, i.e., illustrative, interpretation (of the Vinaya rules)—(*Vinayavinicchayadassane*—C.). *Padam*—(the first foot of a verse (*pubbapadam*—C.)). *Anupadam*—lit. the "after-foot", i.e., the second foot of a verse (*parapadam*—C.). Thus *padam anupadam* means 'sentence after sentence', 'foot after foot', i.e., each sentence, each foot of a verse. *Nidāne*—in source, origin, cause; in reference ("*tena samayenā*"—*ti ādiko nidāne*—C.). *Esikam* (f., acc., sg., a by-form of *isikā*, Skt. *iṣikā*)—a pillar or post at the city-gate. *Māmakō* (adj., fr. *mama*, a'most the same in sense, i.e., 'my, mine', cf. *G'tā*: *māmakā Pāṇḍavāścaiva*)—lit. "treating as own"; fig. devoted, favourite (*mamatto pakkhapāto*—C.). *Adhikaraṇam* (nt., *adhi* + *karaṇam*)—management of affairs, administration. *Uppādesu*—lit. in omens, births or appearances; in phenomena or auguries drawn from thunderbolts and other celestial portents. *Nimittesu*—in (the divination of) omens and signs. *Lakkhaṇesu*—in (fortune-telling from) marks in the body. *Dhammanagaraṃ*—the city of Righteousness (as an ideal city); see ante, pp. 171, 258. *Navāṅga-Buddharacanaṃ*—the nine parts constituting Buddha's sayings. The ninefold division of Buddha's teaching, according to the style and type of composition, is as follows: *Suttam*, *Geyyam*, *Veyyākaraṇam*, *Gāthā*, *Udānam*, *Itivuttakam*, *Jātakam*, *Abbhuta-dhammam* and *Vedallam*. For



*suññatam*, *animittam* and *appañihitam* as epithets of Nibbāna, see ante, p. 375. *Paṭibhāne*—in readiness of speech, in wit; see ante, p. 254 f. *Durāsado* (adj., fr. *dur* + *ā* + *√sad*)—hard to approach, unapproachable, difficult to conquer. *Dhutavādi-guṇena*—both as (lit. by virtue of being) an exponent and an executant of the purificatory precepts. (*tecivarikaṅgādini terasa-dhutāñjāni vadati oṇadati-ti dhutavādi, guṇena dhutaṅgaguṇena*—C.). *Akkhadasso* (Vedic *akṣa* + *darśaka*)—lit. "one who looks at (i.e., examines) the dice"; an umpire, a judge (*voḥārakaraṇe padhāno-ti attho*—C.). *Sabbapāṭhi*—lit. 'all-studying'; hence, 'well-versed' (*Buddha-sāsane sabbesaṃ pāṭhīnaṃ pāṭhantānaṃ ajjhayantānaṃ bhikkhūnaṃ aggo seṭṭho-ti sabbapāṭhi*—C.). *Pihesi* (past tense 3rd pers. sg. of *pīhēti*, shortened fr. *pīhayati*, cf. Vedic *spṛhayati*, fr. *√spṛh*, 'to desire')—wished for, thought of (*manasi akāsi-ti attho*—C.). *Khandhakesu ca*—in the *Mahāvagga* and *Cullavagga*, collectively known as *Khandhakas*, and also in the *Parivāra* of the *Vinaya Piṭaka* ('*ca*'-saddena *Parivāre ca*—C.). *Upādāya* (adv., orig. gerd. cf. *upādiyati*)—beginning with (*ādiṃ katvā*—C.). *Ās'aham* (= *āsīm* + *aham*)—I was. *Āsādayim* (caus. aor. 1st pers. sg. of *āsīdati*, fr. *ā* + *√sad*; 'to assail')—I offended, insulted (*ghaṭṭesim padussesin-ti attho*—C.). *Anuddharate* (pres. 3rd pers. sg. of *an* + *ud* + *√dhṛ*)—does not raise (*na uddharati, niccalo va hoti-ti attho*—C.). Read *an-uddharate* in the text. *Sayambhū* (acc. sg. of *sayambhū*, Skt. *svayambhū*)—the Self-derived One (with reference to Buddha Revata in verse 4 above). "Sayambhū means one whose knowledge is underived, self-produced. This term which is only an epithet, must not be confounded with the appellation *Svayambhū*, which occupies so prominent a place in Brahminical mythology .... As used by Buddhists this epithet expresses the independent nature of a Buddha, who, as soon as he has attained to a knowledge of the emptiness of all laws and conditions, has no longer any other substratum or *raison d'être* than himself."—(Burnouf, as quoted by Childers). As pointed out by Childers, it is one of the instances of the way in which the Buddhists appropriated Brāhmanical terms, while materially altering their meaning; cf. the expression *Sayambhūno pañcasatā* in *MAHĀ-PAJĀPATI-GOTAMĪ-APADĀNA*, verse 72. *Vimānetvā* (gerd., fr. *vi* + *māneti*)—not honouring, disregarding, insulting. *Na sajjanti* (Pass. of *√saj* or *√sañj* + pres. 3rd pers. pl.)—are not attached to, do not cling to (*na bhajanti, na lagganti*—C.). *Na virādhiyā* (fut. part. pl. of *virādhetī*, caus. of *virajjhati*, cf. Skt. *virādhyati*, fr. *vi* + *√rādh*)—not to be missed or lost (*na virādhetabbā, virajjhitaṃ asakkuneyyā-ti attho*—C.). *Devadatta*—a cousin (maternal uncle's son, according to one tradition) of Gotama Buddha. He joined Buddha's Order and acquired an ordinary kind of *Iddhī* (*puthujjanika-iddhī*). Harbouring enmity towards Buddha, he attempted several times to





kill him but failed. He died, being swallowed up by the earth. *Āṅgulimālaka*—see ante, pp. 42 ff., 238. *Dhanapāla*—name of a fierce elephant, also called *Nālāgiri*. Instigated by *Devadatta*, the elephant-keepers let loose the elephant, drunk with toddy, on the road by which Buddha would pass. As the elephant drew nearer, Buddha overpowered it by his spirit of *mettā* (friendliness) and completely subdued it. Cf. ante, p. 295, verse 5. *Rāhula*—the only son of Prince *Siddhattha*. He was born on the day on which his father left the household life. When Buddha visited *Kapilavatthu* for the first time after his Enlightenment, *Rāhula*'s mother sent the boy to Buddha to ask for his inheritance (*dāyajja*). *Rāhula*, accordingly, made the request to Buddha, who, however, had him ordained by *Sāriputta*. It is said that Buddha preached to *Rāhula* many *suttas* for his guidance (see, for instance, ante, pp. 57 ff., 240). *Paṭighaṃ* (fr. *paṭi* + *√ghan* = *√han*, 'to strike')—reaction, repugnance, hostility (*caṇḍikkam dosacittattam*—C.). *Āsayam* (fr. *ā* + *√ā*, 'to lie down')—place, abode, support (*okāsa-bhūtam geḥa-bhūtan-ti attho*—C.). *Samathe* (fr. *√tam*)—in settlement of legal questions (*Pārājikādi-sattāpattikkhandhānam samathe rūpasame*—C.). *Bhavā* (fr. *√bhū*)—spheres of existence, forms of rebirth, enumerated as nine (*nava bhavā*, or *sattāvāsā*) beginning with *Kāma-bhava* (sensual existence) and the like (see ante, pp. 374-75).

2. *SUBHŪTI-APADĀNA* [Thera-*Apadāna*].—*Subhūti* was the son of the banker *Sumana* and the younger brother of *Anāthapiṇḍika*. On the day of the dedication of *Jetavana*, he heard Buddha's preaching and left the world. After ordination he picked up a subject for meditation and lived in forest. Soon he developed insight and attained *Arahantship*. He was declared by the Master as the chief of those who lived remote and in peace (*araṇa-vihārinam*), and of those who were worthy of gifts (*dakkhiṇeyyānām*); see ante, p. 117.

*Pavatta* (adj., pp. of *pa* + *vattati*, fr. *√vrt*, 'to take place')—lit. 'that which offers, i.e., comes to be or happens'; fig., ready at hand, fallen by itself (*sayam-eva patitāni*—C.); -*paṇḍu* (adj., Vedic *pāṇḍu*, 'pale, yellowish') + *patta* (nt., Vedic *patra*, for acc. sing. *pattam* with *m* dropped for sandhi with *aham*)—grey or sere leaf (*paṇḍuranyāni rukkhapattāni*—C.). The whole sentence *Pavatta-paṇḍu-pattāham* (-*pattam* + *aham*) *upajīvāmi tāvade* (*tāva* + *d* + *eva*) means 'I subsisted (lit. subsist) on sere leaves (for sing. 'leaf', *pattam*) that came (to me) throughout the times'. *Nāham kopemi* (caus. pres. 1st pers. sg. of *kuppati*, Skt. *kupyate*—an instance of historical present)—I do not disturb or destroy (*na vināsemi*—C.). *Ājivam*—the mode of living, subsistence. *Pavane* (nt. loc., Vedic *pravane*)—by the side of a mountain, in woodland. *Timbarūsaka* (= *timbaru*)—name of a certain creeper resembling *Tipua* (Skt. *Tropaea*), a species of cucumber plant (*tīpueosadivā ekā*





*vallijāti timbarūsakan-ti ca vadanti—C.*). *Caṅkamaṁ—metri causa* for *caṅkamaṁ*. *Lāsito* (pp. of *lāseti*, caus. of *lasati*, 'to sport')—sporting, amusing (oneself). *Sīṅgī-nikkha* (Vedic *śīṅgī + niṣka*)—a certain coin of gold. *Khadira* (the tree *Acacia Catechu*)-*aṅgāra* (charcoal)-*saṇṇibho* (resembling)—resembling charred or scorched *khadira*. *Hāsayanto* (pr. p. of *hāseti*, caus. of *hasati*, fr.  $\sqrt{has}$ , Skt.  $\sqrt{has}$ , *hṛṣ*, 'to laugh')—lit. making (me) merry; *hāsayanto mamaṃ cittaṃ*—giving joy or pleasure to my mind. *Anussati* (f., Skt. *anusmṛti*, *anu + sati*, fr.  $\sqrt{smṛ}$ , 'to remember')—persistent remembrance, meditation (e.g., on the qualities of Buddha). *Padesarajjaṃ* (*padesa*, Skt. *pradeśa*)—rule over a province or district, local government. [Cf. *padesa-ñāṇaṃ*, 'partial knowledge'; and also the use of the term *pādesika* in the sense of 'provincial or local governor or officer' in Aśoka's R. E. III]. *Dakkhiṇeyya-gaṇamhi* (loc.)—in the group of those worthy of gifts; *dakkhiṇeyya* (adj. formation with *eyya*; *dakkhiṇā*, Vedic *dakṣiṇā*, fr.  $\sqrt{dakṣ}$ , 'to honour')—one worthy of honour or gift. *Taṃ* (acc. sg. of *taṃ*)—(to) you. *Araṇavihāre* (loc., Vedic *araṇa*-, fr. \**ara*, which as abl. *ārā* is used as adv., meaning 'far away')—in 'remote dwelling', in solitary life. *Jalaj'uttama*—same as *Padumuttara* (Sambuddha), cf. verse 7 above. *Paṭisambhidā* (f., fr. *paṭi + saṃ + \sqrt{bhid}, or  $\sqrt{vid}$ )—analytic or discriminating knowledge, enumerated as four, viz., *ottha*- (analysis of meanings), *dhamma*- (analysis of reasons or conditions), *nirutti*- (grammatical or verbal analysis), and *paṭibhāna*- (ready wit to which things knowable by the above three processes are presented). *Vimokkhā* or *vimokkhā*, fr. *vi + \sqrt{muc})—deliverance, emancipation, release (from the things of the world), i.e., Arahantship. The eight *vimokhas*, or stages of emancipation, belong to the state of ecstatic meditation. Of these eight, the first three are: *rūpi* (belonging to the realm of form), *arūpa-saṇṇī* (perceiving the formless), and *subha-saṇṇī* (perceiving what is good or pleasant). The next four are the four *Arūpa-Jhānas*, and the eighth is *saṇṇā-vedayita-nirodha*, the highest stage of intense mental concentration as if in a trance (ante, pp 230-31). *Chaḍ-abhiññā*—the six kinds of higher or supernormal knowledge, possessed by Arahants, regarding (1) *Iddhividhā* (various forms of supernormal powers), (2) *Dibbasotaṃ* (the heavenly ear), (3) *Paracitta-viññāṇaṃ* (knowing others' thoughts), (4) *Pubbe nīvāsānussatiñāṇaṃ* (knowledge of recollecting one's own previous births), (5) *Dibbacakkhu*, or *Sattānaṃ cut'upapattiñāṇaṃ* (the heavenly eye, or knowledge of rise and fall, i.e., births and rebirths of beings), and (6) *Āsavānaṃ khayañāṇaṃ* (knowledge of the destruction of human passions).**

3. **KHEMĀPADĀNA** [Therī-Apadāna].—Khemā came of a ruling family of Sāgala in the Madda country. It is said that when she was born, the whole city attained the state of blissfulness (*khemā*), and that is why





she was called Khemā. She became the chief queen of Bimbisāra. She was very proud of her physical beauty. Once she went on a pleasure trip to Veluvana, where her vanity was quelled by the Master showing by his supernatural powers an exquisitely handsome woman transformed into a hag before her eyes. At this sight, she realised the frailty of human beauty and forthwith sought the king's permission to enter Buddha's Order. The king readily agreed, and she joined the Order and became an Arahant through the grace of Buddha. Later on, she became the chief of Buddha's female disciples (see ante, p. 118). In the Aṅguttara-Nikāya (I. 89.) and the Samyutta-Nikāya (II. 236), Khemā is mentioned as the noblest specimen of womanhood, worthy of emulation.

Sāgala (modern Sialkot in W. Punjab) is mentioned as the capital of the Maddas (=Madra people) in Pali canonical literature and as the capital of King Menander in the Milind-paṇḥa (see ante, p. 254). *Manōpā* (adj. f.)—pleasing, charming, cf. the expression *Gopi mama ... manōpā* in the DHANIYA-SUTTA (ante, p. 321). *Guṇikam* (*guṇa + ikam*, adj. qualifying the word *nāman*)—lit. signifying good qualities: hence, bearing on, i.e., according to, particular merit. *Udapajjatha* (= *upapajjatha* = *uppajjatha*, past 3rd pers. sg. of *uppajjati*)—arose, originated, became. *Maññemahe* (Pres. attan. 1st pers. pl. of *√maññati*, Vedic *manyate*)—we are of opinion, we think, imagine, deem. In Verse 6, note the pun on the word *nandana*. Here, *Veluvana* (near Rājagaha) is described as a proto-type, so to say, of Nandanavana in heaven, giving delight to him who himself gives delight to men (*nara-nandana-nandana*), i.e., King Bimbisāra, while the Nandana wood is represented as a good pleasure-resort of the lord of the deathless ones, i.e., the gods (*amarinda*). *Giribhaja*—an ancient name of Rājagaha (see ante, p. 219). *Phullapavanam* (*phulla*, pp. of *√phull*, 'to blossom' + *pavanam*, 'woodland')—a woodland in blossoms. *Bhākarām* (acc. sing., Skt. *bhāskaram*)—the sun. *Lūkhe* (adj., Vedic *rūkṣa*)—low, wretched, miserable (as opposite to *paṇita*, 'excellent'). *Bimboṭṭhi* (adj. f., *bimba + oṭṭhi*, Skt. *oṭṭhi*)—one having red lips like Bimba fruits (Beng. *কলাকুলি ফল*). "When ripe a Bimba fruit is very red and is often used by poets to describe the colour of the lips of a young beautiful lady"—(Childers). Cf. the well-known Sanskrit expression: "tanvī śyāmā śikhariḍaśanā pakvabimbādharaṣṭhi" in Megh. II. 19. *Rasāyanā* (adj. f.)—lit. 'tonic'; fig. tasteful, pleasing, exhilarating, stimulating. *Hemadolā* (f.)—a golden swing. *Vedimajjhā* (adj. f.)—one whose middle part of the body is shaped like the curve of a cornice or a moulded projection. *Rattamsaka* = *ratta + msaka*. *Ratta* (Skt. *rakta*, pp. of *rañjati*)—dyed, coloured; 'of a high red colour, more like crimson'; hence, shining or glittering. *Msaka* (perhaps mis-spelt for *msuka*, Skt. *amśuka*)—cloth, garment. *Susanvitā* (f.,



Skt. *susamvṛtā*, pp. of *su + sam + varati*)—very well covered or dressed. Thus, *Rattamsaka-susamvṛtā* means 'very well covered with a shining garment'. *Maṭṭha* (pp. of *majjati*, fr.  $\sqrt{mrj}$ , 'to clean')—polished, clean. *Sina* (Skt. *śirṇa*, pp. of  $\sqrt{śr}$ , 'to crush')—fallen off, destroyed. *Daṇḍa-dutiyā* (adj. f.)—lit. one whose second is a stick, i.e., one whose support is a stick. *Uppāsulikatī* (adj. f., evidently mis-spelt for *upphāsulikā*, *ud + phāsulikā* for *phāsukikā* = *phāsukā*, Skt. *pārīukā* or *parīukā* 'a rib')—"with ribs out", i.e., with ribs visible, "skinny" (*uggata phāsukā*—C.). *Bālīsā*—(adj., nom. pl., Skt. *bālīsāḥ*)—fool, ignorant. *Uggharantaṃ* (pr. p. of *uggharati*, fr. *ud + √ksar*)—oozing, dropping. *Paggharantaṃ* (pr. p. of *paggharati*, fr. *pa + √ksar*)—flowing, trickling. For the idea of verse 27, compare verse 2 of *JANĀVAGGA* in the *Dhammapada* (see ante, p. 289). The first line of verse 27 occurs also in verses 19 and 82 of the *Therīgāthā*. With the expression—*asubhāya cittaṃ bhāvehi*, meaning "develop or dwell on the thought of the impurity (of the body)", compare the expression—*asubhānupassim viharantaṃ* etc. in verse 8 of *YAMAKAVAGGA* in the *Dhammapada* (see ante, p. 267). The first line of verse 28 occurs also as the second line of verses 19 and 82 of the *Therīgāthā*. *Sati kāyagatā*—intentness of mind on the body, i.e., realisation of the impermanence of the body. *Yathā idaṃ tathā etaṃ, yathā etaṃ tathā idaṃ*—As this (decayed body) is (i.e., impermanent), so is thy body; as with this (body of thine), so with this (decayed body). This line agrees with the first line of verse 83 of the *Therīgāthā*. *Mānānusayaṃ* (*māna + anusayaṃ*, fr. *anu + √śi*)—the predisposition or bad tendency of pride. *Ujjāka* (imper. of *ud + jahāti*)—give up, discard, let go. *Abhisamayā* (abl. of *abhi + samaya*, fr. *sam + √i*)—from clear understanding or insight into; *tato mānābhisamayā upasantī carissasi*—Mrs. Rhys Davids (*Kindred Sayings*, p. 239) translates: "hath the mind mastered vain imaginings, then mayst thou go thy ways calm and serene". The word *mānābhisamayo* is explained in the Commentary by "*mānassa abhisamayo khayō vayo pahānam*". With verse 31 compare verse 14 of *TANĀVAGGA* in the *Dhammapada* (ante, pp. 297-298). *Ka'lika* (*kalla*, Skt. *kalya + ika*)—(having the mind) fit, ready, prepared, amenable. *Mahānidānaṃ Suttantaṃ*—This is the fifteenth Sutta of the *Dīgha-Nikāya* (II, 55-71). It was at first preached by Buddha to Ānanda, "explaining how each link in the chain of *samsāra* is both the effect of one factor and the cause of another. The Sutta also discusses the idea of "soul", the seven resting-places of cognition (*viññāṇatthitī*), the two spheres (*āyatana*), and the eight kinds of deliverance (*vimokkha*). *Dhammacakkhum*—vision into the Truth, "perception of the law of change" (*dhammesu vā cakkhum dhammamayaṃ vā cakkhum*—C.). *Arindama* (Skt. *arindama*, *ari + dama*, fr.  $\sqrt{dam}$ , 'to control'.)—O tamer of enemies! victor! conqueror! (with reference to King Bimbisāra). *Nibbanafho* (adj.,





*nis+vanatha*)—lit. "without thicket", but figuratively it means "free from lust or desire". The word *vanatha* occurs as an epithet of *tanhā* and is defined by the commentator as follows: "*tanhā pariyutthāna-vasena vanam tanoti-ti vanatho, tanh'ānusayass' etam adhivacanam*". Note the pun on the words *vana* and *nibbanatho* in verse 35. Cf. verse 11 of *TANHĀVAGGA* in the *Dhammapada* (ante, p. 297). *Nibbindā* (adj. f., Skt. *nirvīṇā*, pp. of *nibbindati*)—tired of, disgusted with. *Munibhāṇinā* (inst. of *muni+bhāṇin*, fr. *bhāṇati*)—by the Sage (i.e., Buddha) who spoke. It has a variant *munivāṇinā*, "by the word of the Sage". *Dipodayam* (*dīpa+udayam*)—the rise or appearance of the lamp (of life), i.e., birth. *Bhedaṃ* (fr. *√bhid*)—breaking up, dissolution, destruction, i.e., death. *Paccayākāra-kovidā* (adj. f.)—expert in the causal modes, i.e., in the *Paṭiccasamuppāda* (see ante, pp. 231 ff.). *Caturhoghe* (acc., *catu+r+oghe*)—the four floods, same as the four *Āsavas* (see ante, p. 382). The first line of verse 40—*Kilesā jhāpitā mayham, bhavā sabbe samūhatā*—is a stock expression, and identical with that of verse 63 in the *UPĀLI-APADĀNA* (ante, p. 349). *Nāgiva* (*nāga+iva*)—like a she-elephant. *Sāgatam vata me āsi mama Buddhassa santike*—My coming near Buddha was, indeed, good for me, i.e., I certainly did well by coming to Buddha. *Me* (dat.)—for me. *Tisso vijjā*—the three kinds of knowledge. According to the Brāhmaṇical interpretation, they mean the first three Vedas, while the Buddhists understand by them three of the six kinds of higher knowledge (*cha-l-abhiññā*), viz., (i) *Pubbe-nivāsānussatiññānam* (knowledge of recollecting one's own previous existences), (ii) *Sattānam cut' upapattiññānam* (knowledge of the rise and fall of beings), and (iii) *Āsavānam khayaññānam* (knowledge of the destruction of human passions); see Notes under *SUEHŪTI-APADĀNA* (ante, p. 439).

4. *MAHĀPAJĀPATĪ-GOTAMĪ-APADĀNA* [*Therī-Āpadāna*].—This *Therī* was born at Devadaha as the younger sister of *Mahāmāyā*, the mother of Prince *Siddhattha*, who became renowned as *Gotama Buddha*. King *Suddhodana* married both the sisters, and after the death of *Mahāmāyā*, *Pajāpatī* herself looked after and nursed *Siddhattha*, giving her own son *Nanda* to the care of other nurses. When *Suddhodana* died, *Pajāpatī* decided to renounce the world, and waited for an opportunity to ask the permission of Buddha. When the latter visited *Kapilavatthu* to settle the quarrel between the *Sākiyas* and the *Koliyas* (ante, pp. 199 f.), *Pajāpatī*, accompanied by five hundred *Sākiyan* ladies, went to him and asked leave to be ordained as nuns. Buddha refused the request and went on to *Vesālī*. But *Pajāpatī* and her companions, firm in their resolve, had their hair cut off, and donning yellow robes, followed Buddha to *Vesālī* on foot. They arrived at *Kūṭāgārasālā* in *Mahāvana* where Buddha was then staying, and repeated their request through *Ānanda*. Buddha again refused it, but *Ānanda* interceded on their behalf, and at last their request



was granted, subject to eight strict conditions ( see *ante*, pp. 102-105 ). After ordination Pajāpati and her five hundred companions developed insight and won Arahantship. Later, Buddha declared Pajāpati chief among his female disciples of long experience ( *rattāññūnam* ); see *ante*, p. 118.

These *Apadāna*-verses give a vivid description of the demise of Mahāpajāpati Gotamī and of the cremation of her body. They also contain her reminiscence of past lives. It is related that, while at Vesālī, Mahāpajāpati Gotamī, on the completion of one hundred and twenty years of her existence, realized that her life had approached its end. She came to Buddha with her five hundred companions. They all expressed their wish to give up their lives, took leave of Buddha and his disciples, retired to their respective chambers, and, by means of the Jhānas, attained to Nibbāna ( exactly in the manner in which Buddha's *Parinibbāna* was later to take place, see *ante*, p. 130 ). The verses of Mahāpajāpati Gotamī display a gentility and grace in her character as reflected in her gratefulness to Buddha and his two chief disciples, and to Ānanda, Rāhula, Nanda and others, and in her motherly feeling for each of them. Her genuine sympathy is evidenced by her consideration for Khemā and other associate bhikkhunīs. Note the emotional utterance of Ānanda, who was still a trainee ( *sekho* ), in verse 48. The procession, taking the dead bodies of the Theris, is described, with much poetic embellishment, as consisting of gods, men and non-human beings, and presents a unique spectacle, Buddha himself with his disciples being present and directing things at their funeral rites. In verses 112-113, we have a solemn and symbolic utterance which bears a weighty testimony from Buddha himself, who declared that a very important rôle had been played by Gotamī in the Order of Bhikkhunīs.

The poem is extremely pathetic and profoundly sublime in its tone and appeal. Its language, interspersed with peculiarities of forms and expressions, betrays the influence of Sanskrit.

*Upassaye* ( loc., fr. *upa* + √*śri*, cf. *nissaya* )—in the abode, resting place ; *bhikkhun' upassaye*—in the nunnery. *Vitakkitaṃ* ( nt., fr. pp. of *vitakketi*, Skt. *vitarkitaṃ* )—reflection, thinking over. *Sāvaka'aggayugassa*—of the pair of chief disciples ( with ref. to Sāriputta and Moggallāna ). *Rāhula*—the only son of Prince Siddhattha ( see *ante*, p. 438 ). *Ānanda*—He was a cousin and personal attendant of Buddha. Accompanied by other Sākiyan princes, such as Bhaddiya, Anuruddha, Bhagu, Kimbila and Devadatta, he joined the Order, and was ordained by Buddha himself. It is touching, indeed, to read of this aged and most devoted attendant ministering to his eminent cousin and Master, fetching him water and toothpick, washing his feet, bathing him, rubbing his body, preparing his bed, sweeping his cell, accompanying him everywhere,





besides performing the numerous duties assigned to him, Buddha often preached to Ānanda on various topics. Thus Ānanda learnt eighty-two thousand sections of *Dhamma* from Buddha himself and two thousand through his colleagues. In spite of his vast learning and rare qualifications, he was not elected to the First Buddhist Council until he was able to obtain Arāhantship. He died at a ripe old age of one hundred and twenty years (*i.e.*, after forty years of Buddha's *Parinibbāna*). For further details, see *ante*, p. 252. *Nanda*—He was born as the son of Mahāpajāpati Gotami by Suddhodana, and was, therefore, half-brother of Buddha. He was only a few days younger than Buddha, and when Buddha's mother died, Pajāpati gave her own child to nurses and suckled Buddha herself. At Buddha's request, Nanda became a monk, on the day fixed for his marriage with a very beautiful girl named Janapadakalyāṇī Nandā. He strove hard and, in no long time, attained Arāhantship. Later, Buddha declared him chief among his disciples who had achieved self-control in all things (*indriyesu-guttadvārīnaṃ*); see *ante*, p. 117, l. 32. *Paṭihacca* (gerd. of *paṭi* +  $\sqrt{han}$ )—warding off, keeping away, destroying. *Ossaṃjjeṭṭhā* (gerd. of *ossaṃjati*, fr. *o* +  $\sqrt{stj}$ )—letting go, sending off, giving up, throwing down. Note that these two gerd. forms are used here in connection with *āyusaṅkhāre* (acc. pl.)—the conditions or properties making up life or existence, *i.e.*, "life-element", the "vital principle". *Devadundubhi*—lit. the celestial drum, *i.e.*, thunder. *Assūni* (Vedic *āsrūni*) *parattayam* (for *pavatteyyam*, caus. sor. of *parattati*)—shed tears. *Toyalavāsittā* (*toya* + *lava* + *āsittā*)—sprinkled over with drops of water, *i.e.*, perspiring; *lava* (fr.  $\sqrt{lu}$ )—drop, particle; *āsittā* (l., pp. of *āsiṇati*)—he sprinkled, poured out with. *Parivittakkaṃ* (nt., pp. of *pari* + *vittakketi*, see *vittakkaṃ* above)—reflection, consideration, thinking over. *Layaṇā* (abl. sg., the optional form being *lenā*, same as *ālayā*)—from the abode, nunnery. *Attā* (l. pl., cf. Skt. *ārta*, pp. of *ardati*, fr.  $\sqrt{rd}$ , 'to afflict')—distressed, afflicted. *Paricīṇṇo* (*pari* + *cīṇṇo*, pp. of *carati*)—honoured, worshipped. *Ohito* (pp. of *o* + *dahati*, fr.  $\sqrt{dhā}$ , 'to put down')—laid down, relieved of. *Bharaṇetti* (l., Skt. *-netri*, the final *i* is shortened *metri causa*)—the guide or leader to renewed existences (with ref. to *taṇhā*). *Koṇḍañña*—an elder contemporary of Buddha. He was born in a wealthy brāhmaṇa family of Doṇa-vatthu near Kapilavatthu. He was called Koṇḍañña, because of his *gotta*-name. He was well-versed in the three Vedas and particularly in the science of physiognomy. When Siddhattha was born, he came with other brāhmaṇas to see the babe and predicted that the prince would be a Buddha. Since then, he was waiting for the Bodhisatta's renunciation. When he had learnt that the Bodhisatta had renounced the world, he also left the world with four others, and these five later became known as the *Pañcavaggiyā*, or 'a group of five'. After his Enlightenment Buddha met them at Isipatana and preached the *Dhammacakka-*



*parattana-Sutta*. Koṇḍañña was the first among the five to realise the Truth, and henceforth he was better known as Aññāta-Koṇḍañña or Aññā-Koṇḍañña (see *ante*, pp. 14-16, 233). Five days later, when Buddha preached the *Anattalakkhaṇa-Sutta* (*ante*, pp. 18-19), he became an Arahant. Later on, Buddha declared him chief among his male disciples of long experience (see *ante*, p. 116). Puṇṇa-Mantāniputta was his nephew and was ordained by him. After his death, which took place at Chaddanta-vana, his relics were taken to Veluvana and handed over to Buddha, who with his own hands deposited them in a *cetiya*. *Titthiyā* (pl., Skt. *tirthyāḥ*, fr. Vedic *tirtha*)—Note that the word *titthiya* is used in a derogatory sense in Pali texts to mean "an adherent of a heretical sect or system of philosophy, a sectarian, heretic, un-orthodox believer", as opposed to the Jaina use of *titthakara* or *titthānkara*, the maker of a *tittha* (Skt. *tirtha*), which means a ford to cross a stream, hence the founder of an order or a system of religion. *Cirappabhūti* (adj., *cira* + *pabhūti*, Vedic *prabhṛti*)—from a long time. *Thīnaṃ* (dat. pl. of *thī*, Vedic *stṛī*)—to women. *Uddissam* (Conditional or Subjunctive, 1st pers. sing. of *uddisati*)—I would point out. *Dhammatenu*—the body as a spiritual frame, i.e., a reflex of the Norm; cf. *dhammakāya*, whereby the body is viewed as typifying the entire bearing or essence of the doctrine. *Samaṇaṃ* (nt., fr.  $\sqrt{\text{śam}}$ )—suppression, quenching (of thirst). *Thiyo* (nom. pl. of *thī*, Vedic *stṛī*)—women. *Paṇidhānaṃ* (nt., fr. *pa* + *ni* +  $\sqrt{\text{dhā}}$ , Skt. *prañidhānam*)—aspiration, resolve. *Vihāyemaṃ* (*vi* + *hāya* + *imaṃ*, cf. the formation in *ava* + *ikkhati* = *avekkhati*, as another instance of rare vowel sandhi in Pali, but normal in Skt.)—giving up this (body), *vi* + *hāya* being gerd. of *vi* + *jahāti*, fr.  $\sqrt{\text{hā}}$ . *Cakkakūṣadhaḥākiṇṇe* (adj., *cakka* + *aṅkusa* + *dhaḥa* + *ākiṇṇe*, acc. pl.)—overspread with (marks of) wheel, goad and flag (with ref. to the feet of Buddha, as bearing marks of a *mahāpurisa*). *Dattimsalakkhaṇūpetam* (adj.)—endowed with the thirty-two (physical) characteristics. For details, see *ante*, pp. 51-62, 239-40. *Akkhante* (loc. absolute, fr. pp. of *a* +  $\sqrt{\text{kham}}$ , Skt.  $\sqrt{\text{kṣam}}$ , 'to pardon')—lit. (your action) being not pardoned or excused, i.e., when or if (you are) not excused. *Bhave* (Skt. *bhavet*, opt. 3rd pers. sg. of  $\sqrt{\text{bhū}}$ )—may be, should be. The sentence is to be construed as : *Akkhante, kiṃ khaṇtabbaṃ nāma bhave*, "If (your action is) not excused, what else should be excusable?" *Vakkhāmi* (Skt. *vakṣyāmi*, fut. 1st pers. sg. of  $\sqrt{\text{vac}}$ , 'to speak')—I shall say. Note that the Pali form is nearer to that of Sanskrit. *Anusāveṭeā* (gerd. of *anu* + *sāveti*, caus. of *saṇḍati*)—lit. rehearsing, reciting; hence, declaring, relating, informing. *Parāyatte* (adj., *para* + *āyatte*, fr. pp. of *ā* +  $\sqrt{\text{yat}}$ )—dependent on others (with ref. to *kaṭṭhāre*). *Nirīhake* (adj., *ni* + *īha*, fr.  $\sqrt{\text{ih}}$  'to endeavour' + *ke*)—inactive, effortless, motionless. *Anumaṇṇatha* (imper. 2nd pers. pl. of *anu* + *maṇṇati*)—approve, give an assent. *Sekho* (cr. *sekkho*, Skt. *śaikṣa*, fr.  $\sqrt{\text{śikṣ}}$ , 'to learn')—a trainee, one who is in perfect, one who has





not yet attained Arahantship; defined as : "sikkhatī-ti sekho", etc. *Assūni dhoranto*—holding tears, i.e., not allowing tears to fall. *Samajjhītho* (pp. of *saṃ + ajjhesati*, fr. *adhi + √is*)—(being) requested, asked properly. *Parissamo* (fr. *pari + √īram*, a later Pali form, showing an influence of Skt.)—toil, exertion. *Vandiyā* (adj., nom. pl., Skt. *vandiyāḥ*, fut. part. of *vandati*, with the insertion of *i*, cf. the formation of *anindiyā* for Skt. *anindiyāḥ* in verse 27 above; see *ante*, p. 354)—(who) should be adored (= *vanditabbā*). *Kālaṃ jānāhi*—know the proper time; cf. a similar phrase *yassa dāni ca vo kālaṃ maññatha*, "and for what you think is proper time for you (e.g., to pass away)", in verse 80 (see *ante*, p. 357, also *infra*). *Ettāvatā* (adv., instr. sing., Skt. *etāvant*)—so far, to that extent, even by this much (= *ettakena*). *Haṃsavatī*—name of the city in which Padumuttara Buddha was born. *Paccayāni* (fr. *paṭi + √i*)—requisites, means, necessities of life. There are four necessities of the bhikkhu's daily life, viz., *cīvara*, *pīṇapāta*, *senāsana*, and *gilānapaccaya-bhesajja*, i.e., clothing, food as alms, a dwelling place, and medicament as support for the sick. *Dāyādo*—an heir (see Notes on UPĀLI-APADĀNA; *ante*, p. 436). *Āpādīkā* (f., fr. *ā + √pad*)—lit. 'one who takes care of a child'; nurse, foster-mother. *Rattaññūnam* (gen. pl. of *ratta*, 'night', Skt. *rātra*, with *ññu*)—of those who know many nights (passed since ordination), 'persons of many days', long-ordained dignitaries of the Order; explained by the Commentator as : "pabbajjato paṭṭhāya atikkantā bahū rattīyo jānāti-ti rattaññū". *Sayambhuno* (gen. of *Sayambhū*, Skt. *Svayambhū*) *pañcasatā*—Five hundred (followers, disciples) of the Self-produced One, i.e., Padumuttara Buddha. For the meaning of *Sayambhū*, see Notes on UPĀLI-APADĀNA, *ante*, p. 437. *Pūgā* (mas. pl., Skt. *pūga*, 'multitude, assembly, association')—lit. guilds, corporations; *pūgā bharitrā*—lit. becoming banded together; in a group. *Tāva-tiṃsa* (*tayo + tiṃsa*, Vedic *trayastrīṃsat*)—It technically denotes the realm of the thirty-three gods, whose chief is Sakka. It is the name of a Buddhist heaven (*saḡga*), where good and virtuous men, after death in this world, are said to be reborn. *Kapilavatthu* (Skt. *Kapilavāstu*)—name of a city and capital of the Sākya, near the Himālaya. It was founded by the banished sons of King Okkāka (Skt. *Ikṣvāku*), on the site of the hermitage of the sage Kapila. Close to Kapilavatthu flowed the river Rohiṇī, which formed the boundary between the territories of the Sākya and the Koliya. In the sixth century B. C., Kapilavatthu was the centre of a republican government, at the head of which was Suddhodana, the father of Prince Siddhattha, i.e., Gotama Buddha. Near the city were the Nigrodhārāma and the Lumbinī-vana, the birth-place of Siddhattha. The city was sixty leagues (*yojanas*) from Rājagaha and thirty leagues from the river Anomā. *Viśiṭṭhā* (adj. f., pp. of *viśiṭṭi*, fr. *vi + √śiṣ*, Skt. *viśiṣṭā*)—distinguished, eminent. *Yassa dāni ca vo*



*kālam maññatha*—cf. *kālam jānāhi* (verse 56 above, and notes). *Agamīsu* (= *agamimsu*, *agamamsu*, aor. 3rd pers. pl. of  $\sqrt{\text{gam}}$ )—went away; for similar formation, cf. *jhāpayīsu*, in verse 109 below. *Anusamyāyi* (aor. 3rd pers. sg. of *anu + sam + yāyi*, fr.  $\sqrt{\text{yā}}$ )—went after, followed. Note that the word *anusamyāna* occurs in Aśoka's N.E. III, and elsewhere in the sense of 'tour of inspection'. *Addha-pallaṅkam* (Skt. *ardha-paryāṅkam*)—half cross-legged. *Abhujīya* (gerd. of  $\bar{a} + bhujati$ )—"bending in or contracting the round lap" (= *ābhujitvā*). In verses 92-95, we have mention of the different stages of meditation through which Gotamī passed away (the last two stages, namely, *n'eva-saññā-nāsaññā* and *saññā-vedayita-nirodha*, being tersely stated as *saññā* in verse 93), with which may be compared the attainment of the *Parinibbāna* by Buddha (see ante, pp. 130, 253). *Paṭilomena* (adj., fr. *pati*, Skt. *prati*, 'against' + *loma*, 'the hair of the body')—"backwards", "contrary-wise", i.e., following the reverse order (as opposite of *anulomena*, 'by the usual order'). *Gaggarena* (fr. *gaggara*, Vedic *gargara*, "throat, whirlpool") *sarena*—with voice choked and whirling with emotion. *Payattena* (fr. *pa + yatta* = *yātana*, pp. of *yātayati*, *yādeti*, fr.  $\sqrt{\text{yāt}}$ , 'to prepare, care for', cf. Skt. *prayatnena*)—by making effort or taking care, carefully. *Āgañchu* ( $\bar{a} + \sqrt{\text{gam}}$  + past perf. 3rd pers. pl. with peculiar shortening of suffix)—reached, arrived (= *āgamimsu*). *Lañchitā* (pp. of *lañchati*)—marked, stamped, impressed, bespangled. *Vitatā* (nom. pl.)—stretched, overspread, diffused. *Pupphakaṇḍukā* (pl.)—coverings of flowers. *Jhāpayīsu* (= *jhāpayimsu*, caus. aor. 3rd pers. pl. of *jhāyati*, Skt. *ksāyati*, fr.  $\sqrt{\text{kṣā}}$ , 'to burn')—they burnt, set fire to. Cf. similar formation in *agamīsu* for *agamimsu* in verse 81 above. Verse 113 embodies a strikingly solemn testimony of Buddha on the glorious life of Gotamī, whose demise as the head of the Bhikkhunī-Saṅgha has been likened to the falling of a mighty trunk of an imposing tree of pith and substance.

## XII

## MISCELLANEOUS

1. **BUDDHA'S UDĀNA [Udāna].**—The Buddhist technical term *Udāna* means an emotional or inspired utterance which proceeds from a feeling of joy and pleasure resulting from consciousness of success (*pīti-somanassamaya-nāyena uppannā udānagāthā*—C.). An *Udāna* proper is mostly in verse, and seldom in prose. The most striking of the *Udānas* is the famous hymn of triumph uttered by Buddha when he attained omniscience on the Bodhi terrace: *Anaḥajātisamaṣāram sandhāvissam* etc., see *Dhammapadam*, JARĀVAGGA, verses 8-9.





*Udāna* is also the name of one of the books of the Khuddaka-Nikāya. The book is a short collection of eighty-two Suttas, containing Buddha's inspired or ecstatic utterances which have been classed as a distinct type of composition. Here each *Udāna* is accompanied by a prose account of the circumstances in which it was uttered. Some of the *Udāna*-verses are found in the Dhammapada and other Pali texts. The *Udāna*-verses, as distinguished from the bulk of the *Gāthās* in the Dhammapada, are rather reflective than didactic in tone, and the note struck is deeper. Here are given a few stanzas from the book called *Udāna*.

In stanza 1 we have an effective presentation of the simple teaching of the Dhammapada (DANDAVAGGA, verse 1, p. 278):

Sabbe tasanti dandassa, sabbe bhāyanti maccuno,  
attānaṃ upamaṃ katvā na haṇeyya, na gbātaye.

For some similarity of idea, cf. *ibid.*, BRĀHMANAVAGGA, verse 8 (p. 301) and notes thereon (p. 393). Stanza 2 suggests a definition of *Brāhmaṇa* corresponding to that in the Dhammapada (BRĀHMANAVAGGA, verse 6). Among other qualities of a *brāhmaṇa par excellence*, he is expected to be well-versed in *Vedānta* (*Vedāntagū*). It is to be noted that *Vedānta* occurs elsewhere just as another significant term for *Brahmarāda*. The *Vedānta* referred to here must have been the earlier *Vedānta* of the Upaniṣads. *Ussadā* (nom. pl., fr. Skt. *utsad*, *ud* + *√syad*)—lit. 'swellings', 'protuberances'; fig. 'prominence'; but here used metaphorically in the sense of 'self-elevation, arrogance, conceit, haughtiness'; cf. Suttanipāta: *Ussadā yassa na santi sorato so* (*Sabhiya-Sutta*, verse 6) and *ussadam bhikkhu na hareyya kuhiñci* (*Tuvattaka-Sutta*, verse 6). Note the idiomatic use of the verb *atthi* in the singular, with which compare *puṭṭā m'atthi* in BĀLAVAGGA of the Dhammapada, verse 3 (see ante, p. 272). Stanza 3 emphasizes that all forms of doubt should be abandoned by those who lead the holy life (*brahmacariyaṃ carantā*). *Vedīyā* (fut. part. pl. of *vedeti*, caus. of *√vid*)—what should be made known or felt (*ñāpetabbā*—C.); *sakavedīyā*—what should be felt by oneself; *paravedīyā*—what should be felt by others, both qualifying *kaṅkhā*, 'doubt'. Stanza 4 is a famous hymn of triumph, uttered three months before Buddha's demise, "when he formally resigned his hold upon life" (*bhavaśaṅkhāram-ossajī*). *Tulam-atulaṇ-ca* (adj.)—comparable and incomparable, equal and unequal (*sadiśa-sadiśarūpaṃ*—C.). *Sambhavam* (*saṃ + bhavam*)—birth. Stanza 5 gives a noteworthy description of the state of *saṃādhi*, called *saññā-vedayita-nirodha* (see ante, p. 230). *Vīti-rahimsu* (*vīti* is a contracted form of prepositional *vi + ati*; with *rahimsu*, acc. of *rahati*, fr. *√rah*, 'to give up')—gave up or left out entirely. Stanza 6 inculcates the advantage of destroying the very root



of immoral desires instead of worrying about their outer manifestations (*pariyutthānas*). If there is no root, there is no possibility at all of overgrowth. The same truth has been differently expressed in the *Dhammapada* (*TANHĀVAGGA*, verse 5): *Yathā pi māle anupaddave dalhe* etc. (see ante, p. 297). *Chamā* (Vedic *kṣamā*, fr.  $\sqrt{kṣam}$ , used in loc. sg.)—on the ground, to the ground (*bhūmīyam*—C.). Stanza 7 has its explanation in the *Aggi-Vacchagotta-Sutta* of the *Majjhima-Nikāya* (see ante, pp. 69-72). *Ayoghana*—an iron club. *Jātavedaso* (gen., cf. Vedic *Jātaveda* = *Agni*)—of fire.

2. *ABHISAMBUDDHA-GĀTHĀ* [*Jātaka*, vol. 1].—By an *abhisambuddhagāthā* is meant a verse spoken by one who has come to the thorough realisation or perfect understanding of truth. In other words, it is an utterance of a wise man respecting the Truth. There are many such *gāthās* in the *Jātaka* and other Pali texts, which are said to have been spoken, on various occasions, by Buddha displaying his highest wisdom. In this piece, we have a few specimens of Buddha's enlightened utterances, each taken from the *Jātaka* under reference.

Verse 1 (I. 104) supplies the moral of the Story of two caravan merchants who went across a desert. One, beguiled by a goblin, threw away his drinking water and was eventually devoured with his people and cattle by the goblins. The other, a wise man, not putting faith in the goblins, reached his destination in safety and came back home with his party. *Apaṇṇakam* (adj., Skt. *a + paṇṇakam*)—lit. something which is not a leaf or a bunch of leaves (only), something which is not in part (only), i.e., total, and hence, complete, perfect, absolute; explained in the Commentary as: "*ekamsikam aviruddham niyyānikam*" (certain, not contrary, decisive). See *Apaṇṇaka-Jātaka* of *Jātaka*, vol. I, pp. 95-106, and *Apaṇṇaka-Sutta* of the *Majjhima-Nikāya*, vol. I, pp. 400-413; cf. also the Bengali expression *জ্ঞানবিশিষ্ট*, which means 'one who knows in part', i.e., superficially and not completely. *Thānam* (Skt. *sthānam*)—reason, ground (*thānan-ti kāraṇam*, *kāraṇam hi yasmā tadāyattavuttitāya phalam tiṭṭhati nāma tasmā thānan-ti vuccati*, "*thānañ-ca thānato atthānañ-ca atthānato*"—ti *ādisu c'assa payogo veditabbo*—C.). The commentator further explains: "*iti apaṇṇakam thānan-ti padadvayenāpi ekan-ta-hitasukhāvahattā paṇḍitehi paṭipannam ekamsikakāraṇam aviruddhakāraṇam niyyānikakāraṇam idan-ti dīpeti*." *Dutiyaṃ*—lit. the second, next; fig. otherwise, i.e., the doubtful, indecisive ground (*paṭhamato apaṇṇakathānato niyyānikakāraṇato dutiyaṃ takkagāhakaṇam aniyyānikakāraṇam*—C.). *Takkikā* (Skt. *tārhikāḥ*, fr. *tarka*, Pali *takka*)—doubting, having wrong views; hence, 'false logicians' or fools. Verse 2 (I. 109) alludes to the Story of a sandy track, which tells us how a caravan leader showed his energy and wisdom, and, with the help of an untiring young attendant, saved the lives of his party by the discovery of an underground spring of water in a desert.





*Akilāsaṇo* (adj., nom. pl. of *a + kilāsa*)—those who were not lazy, diligent, active, untiring (*nikkosaṇṇā āradhaviṇṇā*—C.). *Vanṇu* (=late Skt. *varṇu*, 'sand ; the sun') + *pathe* (loc.)—in a sandy track or place (*vanṇu vuccati vālukā, vālukāmagge-ti attho*—C.). *Udaṅgaṇe* (loc.)—in an open space (*ettha uda iti nipāto, aṅgaṇe ti attho, manussaṇaṃ saṃcaraṇatthāne anāvaṇe bhūmibhāge ti attho*—C.). *Avindum* (aor. 3rd pers. pl. of *vindati*, fr.  $\sqrt{\text{vid}}$ )—they found, obtained (*labhiṃsu*—C.). Verse 3 (I. 122) refers to the Story of a wise young man who, with the humblest start, became rich. *Pābhatena* (nt. inst., Skt. *prābhṛta*, pp. of *pra + ā +  $\sqrt{\text{bhṛ}}$* )—with capital (i.e., stock) of goods (*bhaṇḍa-mūlena*—C.). *Santhamaṃ* (mis-spelt for *sandhamam*, pr. p. of *saṃ + dhamaṇi*)—blowing, fanning. *Aṇum agglva santhamaṃ*—even as one fanning a tiny flame ; explained by the commentator as : "yathā paṇḍito puriso parittam aggaṃ anukkamaṇa gomayacupṇāḍiṇi pakkhipitvā mukhavātena dhamanto samuṭṭhāpeti vaddheti mahantaṃ aggikkhandhaṃ karoti, evam-eva paṇḍito thokaṃ pi pābhatam labhitvā nānā upāyehi payojetvā dhanaṃ-ca yasaṃ-ca vaddheti, vaddhetvā ca pana tattha attānaṃ patiṭṭhāpeti, tāya eva vā pana dhana-yasa-mahantatāya attānaṃ samuṭṭhāpeti, abhiññātaṃ pākaṇaṃ karoti-ti attho." Verse 4 (I. 193) lays down the rule that unkind words never please any one. *Manuṇṇaṃ* (adj., Skt. *manoṇṇam*)—sweet, pleasing, soft, kind (words)—(*madhuraṃ maṇḍapaṃ saṇhaṃ mudukaṃ piyavacanam*—C.). *Udaddhari* (aor. 3rd pers. sg. of *ud + dharati*, fr.  $\sqrt{\text{dhṛ}}$ , 'to hold')—lifted up and moved about (*uddharitvā kaddhitvā pavattesi-ti attho*—C.). For similar idea, cf. *Dhammapada*, *DANDAVAGGA*, v. 5: *māroca pharusam kañci* etc. Verse 5 (I. 196) is spoken to show that Buddha was unmatched, like a thorough-bred bull called "Blackie" (*Kaṇha*), who could bear the yoke which none of the bulls could bear. *Yato yato garu dhuraṃ*—wherever loads to carry are heavy (*yaṃim yaṃim thāne dhuraṃ garuṃ bhārikam hoti, aṇṇe balivaddā ukkhipitum na sakkonti*—C.). *Vattani* (I., Skt. *vartani*, fr.  $\sqrt{\text{vrt}}$ )—a track, a road (*maggassa' etaṃ nāmaṃ*—C.), not to be confused with *vattani* (ring or wheel) in *Subhū's gāthā*, v. 18, p. 342. *Tad'assu* (*tadā + assu*)—then (*assu-ti nipātamattaṃ, tadā Kaṇham yuṇjati-ti attho*—C.). *Svāssu* (*so + assu*)—he (*etthāpi assu-ti nipātamattaṃ-eva, so taṃ dhuraṃ vahaṇi-ti attho*—C.). Verse 6 (I. 219) dwells on the advantage of showing due respect (cf. *Aśoka's Minor A.E.*, *Yerragudi* version and elsewhere) and subordination, and has bearing upon the *Vinsya* rule, which lays down "that to seniority shall be paid respect of word and deed, homage, and all due service ; that seniority shall be the title to the best lodging, the best water, and the best food, and nevermore let a senior be kept out of a lodging by a junior. Whosoever so keeps out his senior commits an offence."—*Jāt. Transl.* (ed. Cowell), Bk. 1, p. 94. *Vaddham* (acc., Skt. *vṛddham*)—to one who is grown up or old ; to a senior. "Three kinds of *vaddha* are distinguished : one by nature (*jātivaddho*), one by age (*vayavaddho*), one by virtue (*guṇavaddho*)." —



The commentator further adds : "tesu jātisampanno jātivaddho nāma, vaye thito vayavaddho nāma, guṇasampanno guṇavaddho nāma, tesu guṇasampanno vayovaddho imasmim thāne vaddho-ti adhippeto." *Apacāyanti* ( fr. *apa* +  $\sqrt{ci}$  )—honour with due service, pay respect to ( *jetthāpacāyikakammēna pūjenti*—C.). *Pāsaṃsā* ( adj., fr. *paṣaṃsati* with *pā* for *pa*, as in *pāmoḁkha* )—praise-worthy ( *paṣaṃsārahā*—C.). Verse 7 ( I. 275 ) emphasizes the importance of pursuing good conduct with sincerity. *Alīnena cittaena*—with an open, sincere mind ( *asaṅkucītena cittaena*—C.). *Yogakkhema*—the peaceful state reached through meditation, as an epithet of Nibbāna ; here is an instance of Buddhist application of an earlier technical term current in Gotama's times ; see also notes under *Paḁdhāna-Sutta* of the Suttanipāṭa ( ante, p. 398 ). Verse 8 ( I. 298 ) proclaims that real happiness lies in the holy life ( *brahmacariyaṃ* ), not in a woman's company. *Kodhanā* ( adj. f., fr. *kodha*, Skt. *krodha* )—angry, ill-disposed, uncontrolled (with reference to women)—( *itthiyo nāma' etā kodhanā, uppannaṃ kodhaṃ nivāretuṃ na sakkonti*—C.). *Pisunā* ( adj. f. )—given to slandering, speaking words that destroy friendship between persons ( *piyasuṇṇābhāvakarāṇaṃ-eva kathaṃ kathenti*—C.). *Vibhedikā* ( adj. f., fr. *vibheda* )—given to causing disruption among friends ( *mitte bhindanti, mitta-bhedanakathaṃ kathanasīlā yeva*—C.). *Na vihāhisi* ( *vi* +  $\sqrt{hā}$  + fut. 2nd pers. sg., an optional form of *viḁhissasi* )—you will not give up, will not be deprived of. Verse 9 ( I. 368 ) shows that the lusts of the senses are like the fruits of the *Kimpakka*-tree, which are sweet and attractive in the hour of enjoyment, but in the end kills him who enjoys them. *Kimpakka*—name of a wild tree, whose trunk, boughs, leaves and fruits, in form, colour, taste and smell, resemble those of a mango tree ( *tassa khandha-sākhā-patta-phalāni saṅthāna-vaṇṇa-rasa-gandhehi ambasadisāna' eva*—C.). Verse 10 ( I. 375 ) speaks about abusive language ; cf. v. 4 above. *Kalyāṇiṃ* ( adj. )—good, proper, faultless ( speech )—( *sundaraṃ anavajjaṃ vācaṃ-eva*—C.). *Muṇceyya* ( opt. of *muṇcati*, fr.  $\sqrt{muc}$  )—lit. should release, deliver ; fig. should express, utter ( *vissajjeyya kathēyya*—C.). *Pāpikaṃ* ( adj. )—base, unpleasant, harsh ( speech )—( *lāmiḁkaṃ paresaṃ appiyaṃ amanāpaṃ*—C.). *Mokkha kalyāṇiṃyā sādhu*—It is good to utter felicitous speech ( *kalyāṇavācāya vissajjanaṃ-eva imasmim loke sādhu sundaraṃ bhaddakaṃ*—C.). *Mutevā tapati pāpikaṃ*—Having spoken harsh words one repents ( *pāpikaṃ pharuṣaṃ vācaṃ muṇcītvā vissajjetvā kathetvā so puggalo tapati socati kilamati*—C.). Verse 11 ( I. 400 ) teaches that mindfulness should be practised and perfected. *Samatittikaṃ* ( also written as *samatitthikaṃ*, adj., fr. *sama* + *titta*, or *tittha* + *ika* )—"even or level with the border or bank, i.e., quite full", "full to the brim" ( *anta-mukharavuddhilekhaṃ pāpetvā samabharitaṃ*—C.). *Anavasesakaṃ* ( adj., fr. *an* + *ava* + *sasa*, Skt. *śeṣa* )—lit. "without a remaining", i.e., full, whole ( *anavasiṇ-canakaṃ aparissavanakaṃ katevā*—C.). With the idea of the expression *mānaṣaṃ*





*bhāvay e aparimāṇam* ( *Metta-Sutta*, v. 7, ante, p. 317 ). *Parihareyya* ( *pari* +  $\sqrt{\text{hr}}$  + opt. 3rd pers. sg. )—‘should care for, guard’, in the same sense as *anurakkhe* which follows; acc. to the Commentary, ‘should carry about’ ( *hareyya*, *ādāya gaccheyya*—C. ). *Paṭṭhayāno* ( *pr. p.* of *paṭṭheti*, Skt. *prārthayati*, fr. *pra* +  $\sqrt{\text{arth}}$  )—one who wishes for, seeks after. *Disaṃ* ( *f.*, acc. sg. )—region, direction ( here used for Nibbāna wherein, according to the Commentary, the destruction of the causes of rebirths is seen )—( *ettha nibbānam disa-ti vuttam*, ... *taṃ hi khayam virāgaṇ-ti ādihi dissati avadissati tasmā disā-ti vuccati*—C. ). *Agatapubbam* ( *adj.* )—not gone before, not formerly reached ( *anamatagge pana saṃsāre kenaci bālaputhujjanena supine pi agatapubbatāya agatapubbā disā nāmā-ti vuttam*, *taṃ paṭṭhayantena kāya-gatā-satiyā yogo karaṇiyo-ti*—C. ). Verse 12 ( l. 410 ) explains how a careless person suffers. *Asātam sātārūpena* ( *sāta*, Skt. \**sāta*, pleasant, joyful, agreeable )—an unpleasant thing as pleasant ( *amadhuram-eva madhurapaṭirūpakena*—C. ). *Pamattam* ( *acc.* )—a careless person ( *pamattapuggalam*—C. ). *Ativattati* ( Skt. *ativartate*, *ati* +  $\sqrt{\text{vrt}}$  )—overcomes, gets over ( *abhibhavati ajjhottharati*—C. ). The sense is that things which are really unpleasant, disliked and painful, appear to be pleasant etc. to a careless person due to his absent-mindedness or thoughtlessness, and thus overpower him. In short, sorrow and trouble come in the guise of joy and blessings to a thoughtless man ( *asātam appiyam dukkhaṇ-ti evaṃ tividdham-pi etena sātārūpādina ākārena sati-vippavāsa-vasena pamattapuggalam ativattati abhibhavati ajjhottharati-ti attho*—C. ).

3. VIDHUROVĀDA [ *Jātaka*, vol. VI, No. 545, pp. 292 ff. ]—Vidhura’s reputation as a wise man is sufficiently reflected in the Mahābhārata, which preserves many a maxim of sterling worth attributed to him. The *Vidhura-paṇḍita-Jātaka* ( F. No. 545 ), from which this piece is taken, bears a glowing testimony to his wisdom. The extract is just one of the many samples of his weighty admonition. In a Barhut label the name of the Jātaka occurs as ‘Vitura-Punakiya-Jātakam’, i.e., the Birth-story about Vidūra and Pūrṇaka, see Barua and Sinha, *Barhut Inscriptions*, pp. 94 ff.

*Suhadajjane* ( *acc. pl.*, *suhada*, Skt. *suhṛd* + *jane* )—to goodhearted or friendly persons, to the intimates ( *suhajjajane*—C. ). *Alina* ( *a* + *lina* )—detached ; open, sincere ; *alinamanasamkappo*—one having a sincere mind and purpose. *Ayyo* is *nom. sg.* of *ayya*, which is a contracted form of *ariya* or *ayira*, Vedic *ārya* ; but sometimes it is used, as here, as *voc.* for all genders and numbers, the proper *voc. form* being *ayya* ( *mas.* ) and *ayye* ( *f.* ). The *voc.* used here is a polite form of address, corresponding to English “Sir” with the implication of a plural number. *Bājavasatim* ( *f.*, *acc. sg.* )—lit. ( dwelling in ) the king’s abode or palace, and hence, the rule of conduct for those who are in the king’s



service (*rājaparicariyam* ; *rājavasati nāma rājasevakānam anuzatthi*—C.). *Aññāto* (Skt. *ajñāta*)—one whose merits are unknown (*apākaṭaguna aviditakammāpadāno*—C.). *Nāsūro* (adj., *na + asūro*, lit. 'not the not-brave', i.e., not the coward (*asūra = bhīrujātiko*—C.). Cf. *na nam a-sūro jināti* in *Padhāna-Sutta*, v. 15 (ante, p. 316). *Socceyyam* (nt. abstr., fr.  $\sqrt{\text{śuc}}$ )—purity (of heart). *Vissasate* (*vi + sasate*,  $\sqrt{\text{śvas}}$ , 'to confide')—believes, puts (his) trust in (*vissasati, vissāsam karoti*—C.). *Tyamhi* (loc. sg.)—in him (*tamhi*—C.). *Ajjhittho* (pp. of *ajjhesati*)—asked, bidden, requested (*āyatto*—C.). *Abhisambhonto* (pr. p. of *abhi + sambhavati*)—enduring, being able to stand or bear : *sabbāni abhisambhonto*—in carrying out all sorts of business (of the king)—(*sabbāni rājakiccāni karonto*—C.). *Assa* (opt. 3rd pers. sg. of  $\sqrt{\text{as}}$  = *bhaveyya*)—should be. *Patiyādito* (pp. of *patiyādeti*, Skt. *pratiyādayati*, caus. of *pati + yāt*)—prepared : *su-ppatiyādito*—well-decorated (*sumañdito*—C.). *Na tena vutto gaccheyya*—he should not go (along that path), though advised (to do so)—('iminā maggena gacchā'-ti vutto pi tena na gaccheyya—C.). *Sabbattha pacchato gacche*—he should walk behind in everything (lit. in every quality or constituent of sensual pleasure)—(*sabbesu rūpādīsu kāmaganūesu rañño pacchato va gaccheyya, hinataram-eva seveyyā-ti attho*—C.). *Ākappam* (Skt. *ākālpam*)—attire, adornment. *Sarakuttiṃ* (cf. Skt. *svarakṣipti*)—a tone of voice. *Mano-pañidhi-sampanno*—possessed of a strong mind, i.e., very firm, resolute (*suṭṭhu ṭhapitena cittena samannāgato*—C.). *Laddhavāro*—one who has got his turn or opportunity, i.e., when an opportunity has reached him. *Yato* (= *samyato*, pp. of  $\sqrt{\text{yam}}$ )—(being) restrained, careful (*appamatto hutvā*—C.). *Asamghatto* (adj., *a + samghatto*, fr. *sam + ghatt*)—not attacking, not offending (another person)—(*param asamghattento*—C.). *Saṇho* (adj., Skt. *ślakṣṇa*)—soft : gentle, mild (opposite of *pharusa*, 'harsh'). *Sampham* (*niratthakam*—C.) *giram*—a useless or meaningless talk, non-sense, —same as *sampha-ppalāpam*, 'frivolous talk'. *Sampha* corresponds to Skt. *śaspa*, meaning 'loss of intellect' : 'young grass'. The first meaning is closer to the Pali. *Vinīto*—trained, possessed of good conduct (*ācārasampanno*—C.). *Danto* (Skt. *dānta*)—self-controlled. *Katatto* (Skt. *kṛtātma*)—self-accomplished (*sampāditatto*—C.). *Niyato* (adj., pp. of *nī + yam*)—sure, certain, fixed, unmoved (*yasādinī nissāya acalasabhāvo*—C.). *Sakkaccam* (adv., originally gerd. cf. *sakkaroti*, later Skt. *satkṛtyam*)—duly, respectfully (*gāraveṇa*—C.). *Payirupāseyya* (*pari + upa + ās + opt. 3rd pers. sg.*, with metathesis *payir-* for *pariy-*)—should attend on (*punappuna upasamkameyya*—C.). *Chandaññū* (*chanda + ññū*, Skt. *chandaññah*)—a knower of (the king's) wish. *Cittattho* (Skt. *cittastha*)—one who holds himself fast to (the king's) thoughts (*citte thito, rājacittavasiko-ti attho*—C.). *Asamkusaka* (adj., *a + samkusaka*, cf. Skt. *saṅkasuka*, 'crumbling up', changeable, fickle, unsteady)—not contrary : *asamkusakavatti*—not acting contrary (to the king)—(*appaṭilomavatti*—C.).





4. DESCRIPTION OF A HERMITAGE [Jāt., No. 547—Vessantara-Jātaka].—Here we have a picture of the peaceful and sublime environment of a hermitage, reflected in a setting where nature rules supreme. The spot described here lay on the Gandhamādana hill, to which king Vessantara had taken resort with his wife and children. The *Jātaka Commentary* (VI, 79) explains 'Gandhamādana' as *gandhena madakaro pabbato*.

*Sammati* (√*śam*)—rests, dwells (*vasati*—C.). *Āsadañ-camasañ-jaṭaṃ* (acc. of *dhārento*)—hook (*āsada*), spoon or ladle for sacrificing (*camasa*), and the ascetic's matted hair (*jaṭā*)—(*ākaddhitrā phalānaṃ gaṇhanattham amkusañ-ca oggijuhana-kaṭacchusañkhāta*(?)*masañ-ca jaṭañ-ca dhārento*—C.). The P.T.S. Dict. reads *camasaṃ* (cup or vessel for drinking soma-juice) in place of *camasaṃ*, as found in the Commentary. *Camavāsī* (Vedic *caravāsīn*)—"skin-clad", one who wears the skin (of a black antelope)—(*ajinacammadhāro*—C.). *Jātavedaṃ* (Vedic *Jātaveda*=Agni)—fire. *Sūyare* (Pass. 3rd pers. pl. of √*su*, Skt. √*śru*, with the Vedic suffix *-are*)—are heard (*sūyanti*—C.). *Najjuhā* (nom. pl., Skt. *dātyūha*)—the *Najjuha* birds (*najjuhasakunā*—C.), explained in the P.T.S. Dictionary as "a kind of cock or hen". *Sākhāpattasameritā*—(the birds) "thronging among the leafy twigs"; or, the leafy twigs moved by the wind (*sākhānaṃ pattehi saṃghaṭitā hutvā vikūjantā sakunā, vātena sameritā paṇṇa-sākhā yeva vā*—C.). *Āgantum* (acc.)—a guest (*āgantukajanaṃ*—C.). *Cārū tīmba-rukkhā*—the golden tindook trees (*surayṇa-tīmbarukkhā*—C.). *Nigrodhā* (nom. pl.)—the Banian trees or *Ficus Indica*. *Kapitthanā* (nom. pl., also as *kapitthānā*)—the trees *Thespesia Populneoides*. *Madhu-madhukā*—the sweet "honey trees", the sweet trees called *Bassia latifolia* (*madhurasā madhukā*—C.). *Thevanti* (fr. *thera*, 'drop', Skt. √*step*, to ooze; cf. *stepate*, oozes)—shine, acc. to Commentary (*virocanti*—C.). *Pārevatā* (nom. pl.)—a species of trees, called *Diospyros embryopteris*, or their fruits, probably dates. *Muddikā* (f.)—the vines or grapes. *Madhutthikā* (nom. pl.)—"honey-combs" (*te madhum-eva paggharantiyo madhuratāsavā madhuttheva-sadisā*—C.). *Anelakaṃ* (adj., an+ela or ena, 'faultless')—pure, clear. *Sakam-ādāya bhuñjare*—they themselves gather and eat (*taṃ sayam-eva gahetvā bhuñjanti*—C.). *Dovilā* (adj.)—(trees) having the fruits just set, i.e., in the state of budding (*sañjāyamānaphalā*—C.). *Bhekavaṇṇā* (adj.)—resembling the colour of the back of a frog (*maṇḍuka-piṭṭhivaṇṇā yeva*—C.). *Himkāro*—lit. the syllable "him", an exclamation of surprise or wonder (*hin-ti kāraṇaṃ*—C.). *Vibhedikā* (f.)—the palmyra trees or their fruits (*tālā*—C.). *Tārācītaṃ* (*tārā+cītaṃ*, pp. of *cīnāti*)—filled up or dotted with stars. *Abhinādentī* (caus. of *abhi+√nad*) *paranaṃ*—they make the forest resound with their songs. *Siṃghāṭakā* (nom. pl.)—water plants. *Samsādiyā* (f., Skt. *svayam-sālikā*)—a kind of inferior rice grown by itself (*sayamjātakhuddikasūli*—C.). *Pasādiyā* (perhaps for *pasārītā*)—laid out, fallen



(*te yeva bhumiyaṃ patitā*—C.). *Vyāviddhā* (adj., vi + āviddhā)—whirling about, moving about (*pasanne udake vyāviddhā paṭipātiyaṃ gacchantā dissanti*—C.). *Upayānakā* (nom. pl.)—crabs (*kakkaṭakā*—C.). *Bhimsaḥi* (= *bhischi*, nt. abl., cf. Vedic *bīsa*)—from the sprouts of lotuses, from the lotus fibres, from the lotus plants (*bhimsakoṭṭiyā bhinnāya paggharanakaraso madhusadiso hoti*—C.). *Mulālihi* (abl., cf. Skt. *mṛṇāla*)—from the stalks of lotuses. *Bhassanti* (Skt. *bhrāśyante*, fr. √ *bhrāś*)—fall down, drop, droop. *Makarandehi* (abl.)—from the nectars of flowers. *Kiṇjakkhareṇuhi* (inst.)—with the filaments and pollens (of lotuses). *Okiṇṇo* (pp. of *okirati*; Skt. *avakīrṇa*)—strewn over, covered with, full of.

5. A LOVE-SONG [Dīgha-Nikāya, vol II, pp. 265-7].—The verses in this piece are taken from the *Sakkapañha-Sutta* of the Dīgha-Nikāya, where they serve as a song of praise. They really form a love-poem composed by a Gandhabba, known as Pañcasikha, and addressed to his beloved, Bhaddā Suriyavaccasā, daughter of the Gandhabba Timbarū. Once Sakka (Skt. Sakra) wished to visit Buddha at the Indasāla-gubā or Indrasāla cave on the Vediya or Vediya mountain situated to the north of a brāhmaṇa-village called Ambasaṇḍa, near Rājagaha. [The Indasāla-gubā is vividly represented in both Sāñchi and Barhut Gateways. For notes on Indasāla-gubā, see Barua and Sinha, *Barhut Inscriptions*, pp. 125 ff.] Sakka sent Pañcasikha in advance to obtain Buddha's permission for the interview. Pañcasikha approached Buddha and, playing on his lute (*vīṇā*), sang these verses in praise of Buddha, his Doctrine and Arahants, as well as of Bhaddā Suriyavaccasā. Buddha appreciated his music and song, and questioned him about the poem. Pañcasikha disclosed that he had composed the song to win the favour of Bhaddā Suriyavaccasā with whom he had fallen in love. The Commentary further adds that later on Bhaddā also heard Pañcasikha sing the song and, being greatly pleased with it, consented to marry him. Sakka blessed the marriage in return for Pañcasikha's intercession with Buddha on his behalf. [For a metrical version of the poem by Harinath De, see Appendix.]

*Bhadde* (voc. of Bhaddā, lit. "auspicious one", the personal name of Timbarū's daughter)—O Bhaddā! *Suriya-vaccasā* (adj. qualifying *Bhadde*; fr. -*vaccasā*; cf. Vedic -*varcin*, Skt. -*varcasvin*, also Pali -*vaccasi*, fr. √ *vacc*, 'to shine')—having the splendour of the sun, "fine in presence". *Ananda-janani mama*—"fountain-source (lit. *genetrix*) of my delight" (*mayham pīti-somanassa-vadḍhanī*—C.). *Āṅgīrasī* (adj.)—"Radiant One", a term of affection used by Pañcasikha in addressing Bhaddā. According to the Commentary, she was so called because her limbs shone (*aṅge rasmiyo assā-ti* *Āṅgīrasī*). *Jighacchato* (pres. part., gen. sg. of *jighacchati*, Desider. fr. *ghasati*, Skt. *grasati*)—





for one (lit. to one, of one) having a desire to eat, i.e., for one who is hungry. *Parinibbāpaya* (Caus. imper. of *pari + nis + √vā*, or *nir + √vā*)—quench (my flaming passion), cool (me) down. *Jalantam iva vārinā*—even as one quenches a blazing thing with water. *Vāto va sedakam kanto*, ... *jalantam iva vārinā* (Verses 2-3)—Just as the breeze is pleasant (*kanto*, Skt. *kāntah*) to him who is perspiring (*sedakam*) for removing his sweat (*seda-karaṇattham*—C.), or just as a drink is (pleasant) to the thirsty, even so, O radiant one, thou art dear to me, as righteousness is (dear) to the saintly ones, or as medicament to the sick, or as food to the hungry: O Bhaddā, cool me down (i.e., pacify my flaming passion) just as one quenches a blazing object with water. *Kiñjakka-ṛeṇunā* (inst.)—with the filament and pollen (of a lotus); cf. verse 16 of the piece DESCRIPTION OF A HERMITAGE (ante, p. 364), and notes thereon (p. 455). *Ogahe* (= *ogaheyyam*, opt. 1st pers. sg. of *ogāhati*, *ava + gāhati*, Skt. *avagāhate*)—I would dive or plunge into. *Te thanūdaram* (acc., *thana*, Skt. *stana + udaram*)—thy breast and belly. Verse 5 has been paraphrased in the Commentary, thus: "Yathā so accaṅkuso nāgo, 'jītam mayā tatta-tomaraṇ'-ti, kiñci kāraṇam na-ppajānāti. evaṃ abam-pi lakkhana-sampanna-ūrutāya lakkhaṇ'ūruyā sammatto, ... kiñci tato virāga-kāraṇam na-ppajānāmi. Kasmā? Yasmā tena nāgena viya jītam me tatta-tomaram, na kassaci kiñci-vadato vacanam ādiyāmi." *Accaṅkuso* (adj., *atī + aṅkuso*)—beyond the reach of the goad. *Tutta-tomaram* (Skt. *tottratomara*, both derived fr. *tudati*, *√tud*, 'to prick')—lit. a pike and a lance for driving elephants; the driving lance or spear. *Kāraṇam na-ppajānāmi*—lit. I am not aware of any reason; fig. I do not take cognizance of any body's word or advice. *Sammatto* (adj., *saṃ + matto*)—intoxicated, maddened (*pamatto ummatto*—C.). *Lakkhaṇ'ūrasā* (inst., *lakkhana + urasā*, fr. *ura*, (m. nt.), *uro* (nt.), Skt. *uras*, 'breast, chest')—with (thy) remarkable or beautiful breast. *Vipariṇāmitam* (pp. of *vipariṇāmeti*, Denom. fr. *vipariṇāma*)—changed, unsteady (*pakatim jahitvā thitam*—C.). *Vaṅkaghasto va ambujo* (cf. Vedic *vaṅka* and *vakra*, lit. 'bending, crooked, curved')—like a fish (*ambuja*) having swallowed (*ghasta*, pp. of *ghasati*, Vedic *grasati*; Skt. *grasta*) the hook (*vaṅka*)—(*balisam gilivā thita-maccho viya*—C.). *Vām'-ūru* (adj., *vāma*, 'beautiful' + *ūru*)—having beautiful thighs. *Saja* (imper. of *sajati*, fr. *√svaj*)—embrace (*āliṅga*—C.). *Palissaja* (imper. of *palissajati*, fr. *pari + √svaj*)—embrace closely (*sabbato bhāgena āliṅga*—C.). *Santo* (pres. part. of *√as*)—being. *Appako vata me santo kāmo* etc.—my passion (for thee), being indeed a little, has increased many times (*anekabhāgo*). *Vellita-kesiyā* (dat.)—for thee with the curly hair; *vellita* (adj., pp. of *vellati*, fr. *√vell*, 'to stagger')—crooked, bent into ringlets; curly. It is only used with reference to hair. *Sampādi* (aor. 3rd pers. sg. of *sampajjati*)—turned out, became (*jāto*—C.). *Arahante* (adj., *metri causa* for *arahante*, see P.T.S. Dictionary s.v. *āraha*)—to



the Arahanta (lit. to the deserving), *Vipaccatam* (attan. imper. 3rd pers. sg. of *vi + paccati* or *-te*, Pass. fr. *pacati*, Skt. *vipacyate*)—let (it) bear fruit, i.e., may I reap it. *Ekodi* (adj., perhaps *eka + odi* for *odhi*, or *avadhi*)—lit. of one attention, having a mind fixed on one point; hence, concentrated. *Jigimsāno* (pr. p. of *jigimsati*, Desider. fr. *jayati* of  $\sqrt{ji}$ )—wishing to win or acquire, being desirous of obtaining. *Sakyaputto va ... tam-aham*—Just as the Sage, the son of the Sākiyas, concentrated, wise and mindful, wishes to gain Immortality (i.e., Nibbāna) through meditation, even so I wish to win thee (*tam-aham*). *Missibhāvam* (fr. *missa-*, Vedic *miśra-*, orig. pp. of  $\sqrt{miś}$ )—lit. mixed state, i.e., union, state of being joined (*hatthena hattham gahetvā kāyamissibhāvam*—C.); cf. Aśoka's expression *miśā devehi* in M.N.E. I. *Dajjā* (an optional form of *dadeyya*, Skt. *dadyāt*)—would give. *Vareyyāhe* (*vareyyam + ahe*)—O! I would choose or wish for (thee)—(*tam aham vareyyam iccheyyam ganheyyan-ti attho*—C.); *vareyyam* (opt. 1st pers. sg. of *varati*, fr.  $\sqrt{var}$ ; cf. Skt. *vr̥noti* of  $\sqrt{vr}$ , 'to choose')—I would choose. *Ahe* is a particle of address (*āmantanam*—C.), meaning 'O!'.

6. **BUDDHAGHOSA** [Cūlavamsa, ch. XXXVII, pp. 215 ff.].—Buddhaghosa was born in a brāhmaṇa family which lived in a village near Buddha-Gaya. In early life, he became proficient in the Vedas and other branches of brāhmaṇical knowledge. One day, while living in a monastery, he met Thera Revata. On being defeated by the Thera in controversy, he entered the Order to learn Buddha's teachings. After his conversion he came to be called Buddhaghosa, because his voice (or, speech) was profound like that of Buddha. His earlier name, however, is not known. While staying with Thera Revata, he wrote the *Nāṇodaya* and a portion (*kaṇḍam*) of the *Atthasālinī*, commentary on the Dhammasaṅgani. He then began to compile the *Paritt'atthakathā*, or a concise commentary on the three Piṭakas. At this, Thera Revata suggested that he should go to Ceylon to consult the commentaries, written in the Sinhalese language. Thereupon, he went to Ceylon. After finishing his study of the Sinhalese commentaries at the Mahāvihāra, under Thera Saṃghapāla, he wrote the *Visuddhimagga*, which won for him the admiration and confidence of the Elders of the monastery. Having taken up his residence in the secluded Ganthāgāra monastery, he rendered all the Sinhalese commentaries into the language of the original texts, which was called the Māgadhi dialect. (For a list of works ascribed to Buddhaghosa, see *Gandhāvamsa*, pp. 59 and 68). After completing his task he returned to Jambudīpa (i.e., India). Later, he became famous as the greatest Pāli scholiast. He lived in the first half of the 5th century A.D., and was connected with Buddhist monasteries at Kāñcīpura and other places in South India. For further particulars relating to Buddhaghosa, see B. C. Law's *Life and Works of Buddhaghosa*; G. P. Malalasekera's *The*





*Pali Literature of Ceylon*, pp. 79 ff ; *Sāsanavamsa*, pp. 29 f. ; B. M. Barua's *Ceylon Lectures*, nos. 1-3.

*Vijjā* (f., Skt. *vidyā*)—knowledge, learning (as of the sacred texts). *Sippa* (nt., Skt. *śilpa*)—arts, profession (as of ceremonial observances, religious rites). *Kalā* (f., Vedic *kalā*)—lit. a part, a fraction (of a whole); specifically, a craft; also as a branch of knowledge (e.g., poetry, rhetoric, grammar, prosody, etc.). *Samayo*—religious observance, rule, custom, doctrine or views. *Vādatthi* (adj., cf. Skt. *vādarthin*)—one who is desirous of disputation. *Pavādinō* acc. pl. of *pavādi* (cf. Skt. *pravādin*)—disputants. *Pātañjali* (read *Pātañjala*)-*matam* (nt. acc. sg.)—the tenet of one of the six main systems of Indian philosophy, viz., the Yoga system as propounded by Patañjali, the adherents of which are called Pātañjalias. According to this school of thought, the Supreme Being is untouched by the *karmic* effects and afflictions, and He is "one who incarnates himself to declare the eternality of the revealed knowledge and to guide the action". *Otāresi* (caus. aor. 3rd pers. sg. of *otarati*=*avatarati*, fr. *ava*+*√tar*, Skt. *√tr*)—caused to come down, brought down, cited, set down. *Pāliṃ* (f. acc.)—originally, a line, row, border; but later applied to a text, a passage from the Buddhist Canon (as opp. to the Commentary). The term *Pāli* or *Pāli* for the Buddhist Canon was of late origin, probably dating from the 1st or 2nd century A.D. Buddha's teaching was at first called simply *Dhamma-Vinaya*, or Doctrine and Discipline. The meaning of the term *Pāli* has nowadays been applied from 'the texts' to 'the language of the texts'. A grammatical explanation of the word *Pāli* is as follows: *saddattham pāletti ti Pāli*, "a text is so called because it protects the sense of the words". See also notes under 'Māgadhi' below. *Abhidhammassa*—of the Abhidhamma-Piṭaka, the third division of the Buddhist Canon, comprising, as it does, the seven *paṭṭaṇṇas* or books: the *Dhammasaṅgani*, *Vibhaṅga*, *Kathāvatthu*, *Puggalapaññatti*, *Dhātukathā*, *Yamaka* and *Paṭṭhāna*. On a possible origin of the Abhidhamma-Piṭaka, see *Dialogues of the Buddha*, pt. iii, p. 199. *Piṭakattayaṃ* (Skt. *-trayaṃ*)—the three Piṭakas or divisions of the Pali Canon: the *Sutta-Piṭaka*, the *Vinaya-Piṭaka* and the *Abhidhamma-Piṭaka*. *Ekāyano* (adj., *eka*+*ayano*, cf. Vedic *ayana*)—having one goal; *ekāyano ayaṃ maggo*—this path leads but to one goal, this is a direct way. Cf. the expressions—*Eso va maggo* etc. in *MAGGAVAGGA* of the *Dhammapada*, verse 2, and *Ujuko nāma so maggo* in the *Accharā*-group of the *Samyuttaka*, verse 2 (ante, pp. 291, 330, 385). *Kaṇḍam* (acc., Skt. *kāṇḍam*)—a section or portion (of a book). *Pālimattam* (Skt. *-mātram*)—the text alone (of Buddha's teachings). *Ācariyavādā* (pl.)—the opinions of (ancient) teachers; the views and commentaries of the early Buddhist teachers (as opposed to *Theravāda*, or orthodox teachings); *tathācariyavādā ca bhinnarūpā na*



*vijjare*—"and likewise the views and commentaries of different schools (of Buddhism) are not to be found (here)". *Mahinda*—a son of King Aśoka. His mother, named Devī, was a lady of Vedisa or Vedisagiri (Skt. Vidiśā), which is identified with the modern Bhilsa in Gwalior State, twenty-six miles north-east of Bhopal. He entered the Order at the age of twenty and became an Arahant. After the Third Buddhist Council a mission, headed by Thera Mahinda, was sent by Thera Moggaliputta-Tissa to Ceylon. The mission included six others, viz., the theras Itthiya, Uttiya, Sambala, Bhaddasāla, the novice Sumana and an attendant named Bhaṇḍuka. Before Mahinda started for the island, he went from Pāṭaliputta to Dakkhināgiri and from there to his birthplace at Vedisa to see his mother. In the full-moon day of Jetṭha, the mission under Mahinda reached Ceylon, taking with it not only a version of the Buddhist canonical texts but also the commentarial tradition and views of the early Buddhist sects. Mahinda converted the king of the island, named Devānampiya-Tissa, and translated into the Sinhalese language all the canonical texts and commentaries taken from India. He died at the age of sixty in the Cetiyagiri monastery, where he was spending the rainy season. *Saṅgītittayaṃ* (Skt. -trayaṃ)—the three (Buddhist) Councils, held at Rājagaha, Vesālī and Pāṭaliputta, respectively under the presidentship of the Theras—Mahākassapa, Sabbakāmī and Moggaliputta-Tissa. *Kathāmaggaṃ* (acc.)—narrative, account, history. *Samakkhiya* (gerd. of *saṃ + ā + √ikṣ*)—having considered. *Sihalesu* (loc.)—lit. among the inhabitants of Sīhala, i.e., in Sīhala (modern Ceylon); cf. *Vajjitsu*, *Kosalesu* etc. *Māgadhaṇaṃ niruttiyā*—into the dialect of the people of Magadha, i.e., into the Māgadhi dialect. This Māgadhi, however, must be distinguished from the Māgadhi of the Prakrit grammarians and from that of the Sanskrit dramas, the former being much older than both the latter. *Imassa'eva rañño kāle*—in the time of this very king, i.e., in the reign of Mahānāma of Ceylon. *Dhammassāmiṣṣa* (gen., Skt. *dharma-svāminah*)—of the Lord of the Truth, an epithet of Buddha, the word *dhamma* signifying the Truth or the Doctrine as contained and expounded in the Dialogues of the canonical texts. *Nicchīya* (gerd. of *nis + cināti*)—having determined, being convinced. *Sāmatthiyaṃ* (Skt. *sāmarthyam*, acc., abstr. fr. *samartha* = *saṃ + artha*, Pali *samattha*)—ability. *Samāsato* (fr. *saṃ + √ās*)—by way of an abridgement. *Samūhetevā* (gerd., fr. caus. of *saṃ + √uh*, = *√vah*)—having gathered, having collected, having caused to assemble. *Nepuññaṃ* (nt. abstr., fr. *nipuna*)—skill, experience, cleverness. *Samudāhate* (pp. of *saṃ + ud + ā + harati*, fr. *√har*, Skt. *√hr*, qualifying *poṭṭhake* in the locative absolute)—(the book) being brought, obtained, got already (*ānīte*—C.). *Marū* (nom. pl.)—the gods. *Pāṭiḥi* (abl.)—"from the texts of the scriptures"; *Theravādehi pāṭiḥi pādehi vyañjanehi ca aāññattam-ahu n'eva poṭṭhakesu pi tisu pi*—Childers renders: "in the three versions there was not the





slightest variation from the Theravādas, from the texts of the scriptures, from the words or from the letters". *Metteyya* (Skt. *Maitreya*)—name of the future Buddha. According to the *Cakkavatti-Sihanāda-Sutta* of the *Dīgha-Nikāya* ( Vol. III, pp. 58 ff.), he will be born in the city of Ketumati ( present Benares ), which will be ruled by Saṅkha. In the time of *Metteyya* Buddha's birth India will be thronged by mankind even as a jungle is pervaded by reeds and rushes. The *Anāgatarāṃsa* further states that the future Buddha will be born in a very eminent brāhmaṇa family. His personal name will be Ajita, and his *gotta*-name will be *Metteyya*. His Enlightenment ( *Bodhi* ) will take place at the foot of a *Nāga*-tree. For a further account of *Metteyya*, see the *Journal of the Pali Text Society*, 1886, pp. 42 ff. *Dārasaṅkare* (adj., loc. fr. *dāra* + *saṅkara*, Skt. *śaṅkara*)—"remote and blissful" ( *P.T.S. Dictionary* ). According to Childers, however, *vihāre dārasaṅkare* means : "in a secluded monastery, lit. from which confusion or turmoil ( *saṅkara* ) is remote". *Sabbesaṃ mūlabhāsāya Māgadhāya niruttiyā*—into the dialect of Magadha, which was the basic or original language of all. The *Payogasiddhi*, an older Pali grammar written in Ceylon, states—

*Sā Māgadhi mūlabhāsā narā yā-yādikappikā  
brāhmaṇā c' assutālāpā Sambuddhā cāpi bhāsare.*

"The Māgadhi is the original language, in which men of former ages, Brāhmaṇas and those who have never heard other's speech, and supreme Buddhas speak."

Thus, according to the tradition current in Ceylon, Pali is *Māgadhi* or *Māgadhā nirutti* or *Māgadhi-bhāsā*, that is to say, the language of Magadha in which Gotama Buddha himself preached. Geiger takes the tradition to mean that "Pali was indeed no pure Māgadhi but was yet a form of the popular speech which was based on Māgadhi and which was used by Buddha himself". According to him, this Māgadhi was "a language of the higher and cultured classes which had been brought into being already in pre-Buddhist times through the needs of inter-communication in India". Māgadhi is called *Mūlabhāsā*, because it forms "the basic language in which the words of Buddha were originally fixed whereas the other versions are regarded as secondary variations". According to some scholars, the language of the Pali Canon is based on Sauraseni ( see S. K. Chatterji, *Origin and Development of the Bengali Language*, Part 1, Introd., pp. 56 ff.). Some, again, are of opinion that there is a closer relationship between Pali and Pāṣāṇī. For a detailed discussion, see Geiger, *Pali Literature and Language* ( Translated into English by B. K. Ghosh and published by the Calcutta University, Second edition ), Introduction. *Theriyācariyā* ( nom. pl., *theriyā*, adj. fr. *thera* + *ācariyā* )—senior teachers, elderly teachers. *Pāṇi viya taṃ*



*aggahum*—held it (i.e., the Commentary as rendered by Buddhaghosa) in the same estimation as the canonical text. *Mahābodhiṃ* (acc.)—the great Bo-tree. *Jambudīpa*—lit. "the island or country of rose-apples." It was a very ancient name of India. It was one of the four great continents of this *Cakkavāḷa*. ["A *Cakkavāḷa* is a vast circular plane covered with water, in the centre of which stands Mount Meru or Sumeru (Pali *Sineru*). Round Meru are the seven concentric circles of rock. Beyond these, there are four great continents, namely, Uttarakuru on the north, Jambudvīpa (Pali *Jambudīpa*) on the south, Pub-bavideha on the east and Aparagoyāna on the west, and the whole is bounded by the *Cakkavāḷapabbata*. There are infinite numbers of *Cakkavāḷas*, scattered in space, each having its own sun and moon. They are arranged in groups of three, touching each other, the triangular space in the centre of each group being occupied by the Lokantarika hell."—Childers, *Dict. of the Pali Language*, s.v. *Cakkavāḷa*]. *Jambudīpa* is defined differently in the Brāhmaṇical and Buddhist texts. "To the early Buddhists, *Jambudīpa* was one of the four sub-continent of the then known portion of the earth. It was extended on the north and shaped like a bullock-cart with its face towards the south (*uttarena āyatam, dakkhiṇena sakaṭamukham*). As defined in the *Great Epic* and the *Purāṇas*, *Jambudīpa* comprised all the four sub-continent of the Buddhists, and *Bhāratavarṇa* was just one of its seven or nine constituent countries."—B. M. Barua, *Ceylon Lectures* (p. 6). In the time of Aśoka there were eightyfour thousand cities in *Jambudīpa*, and he built a monastery in each. Once, the people of *Jambudīpa* are said to have excelled the inhabitants of both Uttarakuru and Tāvātimsa in three respects, namely—courage, mindfulness and religious life.





## APPENDIX

### VERSIFIED TRANSLATION OF SOME PALI POEMS

By

THE LATE HARINATH DE

I

#### DHANIYA THE COWHERD\*

1. Dhaniya the cowherd :

"Hot steams my rice, milked are my kine,  
On Mahi's bank with mates I stay ;  
Thatched is my hut, bright burns my fire,  
So, if thou wilt, god, rain away."

2. The Blessed One :

"No rage nor stubbornness have I,  
On Mahi's bank one night I stay,  
Bare is my hut, quenched is my fire,  
So, if thou wilt, god, rain away."

3. Dhaniya the cowherd :

"From gad-flies freed on grassy mead  
My kine, behold ! they graze and stray.  
They can sustain the fall of rain,  
So, if thou wilt, god, rain away."

4. The Blessed One :

"My basket-raft is woven well ;  
I've crossed ; the flood is 'neath my way,  
No more I need a raft, indeed !  
So, if thou wilt, god, rain away."

5. Dhaniya the cowherd :

"Obedient, chaste, sweet is my spouse,  
Long have we lived together—yea,  
Of her no evil do I hear,  
So, if thou wilt, god, rain away."

\* Translated from the *Dhaniya-Sutta* of the *Suttanipāṭa* (see ante, pp. 321-322) and published in the *Calcutta University Magazine*, March and April, 1908.





## 6. The Blessed One :

"Obedient is my heart and free,  
 Long have I tamed and trained it—yea,  
 No evil thing therein is found,  
 So, if thou wilt, god, rain away."

## 7. Dhaniya the cowherd :

"On mine own earnings do I live,  
 My children, no disease have they ;  
 Of them no evil do I hear,  
 So, if thou wilt, god, rain away."

## 8. The Blessed One :

"With what I gain I roam about  
 The world ; nor master's rule obey ;  
 No need for service is for me,  
 So, if thou wilt, god, rain away."

## 9. Dhaniya the cowherd :

"Cows in calf and barren kine  
 And calves and kine that milk purvey  
 Have I, and eke a bull, their lord,  
 So, if thou wilt, god, rain away."

## 10. The Blessed One :

"No kine in calf, no barren kine,  
 No calves, no kine that milk purvey  
 Have I, nor e'en a bull, their lord,  
 So, if thou wilt, god, rain away."

## 11. Dhaniya the cowherd :

"Firm-fixed each stake, it will not shake,  
 My new grass-ropes, so strong are they  
 That them can ne'er the calves uprear,  
 So, if thou wilt, god, rain away."

## 12. The Blessed One :

"Like bull that all his bonds hath burst,  
 Like elephant trampling creeper-spray,  
 No more shall I to the dark womb hie,  
 So, if thou wilt, god, rain away."





13. Then flooding land both high and low,  
       There burst a mighty cloud of rain,  
 And as he saw the god rain down  
       Lo! spake Dhaniya in this strain :-
14. "Not slight, indeed, hath been our gain  
       That we the Blessed One did meet;  
 Be Thou our refuge, Seer Great!  
       Thee, as our Master, Sage, we greet.
15. Obeying Thee my spouse and I  
       Shall lead a holy life in Thee,  
 And pass the bounds of Age and Death,  
       So shall all suffering ended be."
16. The Evil One:  
       "Whoe'er hath sons, in sons hath joy,  
       Whoe'er hath kine, for kine is glad,  
 Lust, evil, *Karma* bring man joy,  
       Who hath these not, is ever sad."
17. The Blessed One:  
       "Whoe'er hath sons, in sons hath grief,  
       Whoe'er hath kine, for kine is sad,  
 Lust, evil, *Karma* bring man grief,  
       Who hath these never is he glad."

## II

## THE TEMPTATION OF SUBHĀ\*

To Jivaka's lovely mango-wood  
       As Sister Subhā bent her way,  
 In her path a tempter stood;  
       To him such words did Subhā say:—

"What evil have I done to thee  
 That thou here obstructest me?"

\* Translated from the *Psalm of Subhā Jivak'ambarasikā* in the *Therīgāthā* and published in the *Herald*, March, 1911 (also reproduced in the *Calcutta Review*, May, 1904). The text is included in the present Selections, pp. 341-342.





I've left the household life,—as such  
 No man I ever ought to touch,  
 In the Blessed Master's Law  
 That everywhere commandeth awe,  
 Pure I live and passion-free ;  
 Why standest thou obstructing me ?  
 Lo ! from passion's sinful blot  
 I am free, and thou art not.  
 Unfetter'd know my mind to be ;  
 Why standest thou obstructing me ?"

## THE TEMPTER

"What boots the life ascetic, say,  
 Young damsel of the sinless mood ?  
 Come, cast thy hermit-robe away,  
 And sport we in the flowering wood,  
 How gracefully the trees now swing,  
 Strewn with dust of many a flower !  
 Sweet is the season—early spring,  
 Come, sport we in the flowering bower.  
 There trees make music—zephyrs blow  
 Laden with many a fragrant smell ;  
 All pleasure thou must needs forego,  
 If thou alone in the forest dwell.  
 Companionless, ah ! thou wouldest hie  
 To the fearful lonesome wood,  
 With mad elephants ranging nigh,  
 And deer and other savage brood !  
 Like a doll of gold, or seraph bright  
 Of Indra's pleasaunce, lady mine,  
 In splendid raiments drest,—a sight  
 Celestial, surely, wouldst thou shine.  
 If we two in the pleasaunce dwell,  
 Thy willing thrall would I abide,  
 No thing on earth love I so well  
 As thee, O lady, seraph-eyed.  
 If thou wouldst ponder what I speak,  
 Then fain to my house wouldst thou wend,  
 And calmness of a palace seek  
 Where thee my maidens shall attend.





In choicest robes those limbs enfold,  
     Wear rouge, wear wreaths, and, for thy sake  
 Of pearls and gems and glistening gold  
     I many an ornament shall make.  
 Repose thee on a costly bed,  
     A bed with sandal-fragrance fraught,  
 With daintiest carpets overspread  
     With canopy where dust is not.  
 Like flowers which in the water grow  
     And let no man their bloom enjoy,  
 Sweet ascetic! even so  
     Age shall these dainty limbs destroy."

## SUBHA

"Of what avail, O man, can be  
     These frail limbs which must one day  
 'To the corpse-crowded cemetery  
     Bring nurture? Ah, then wherefore, say,  
 Distracted gazest thou on me?"

## THE TEMPTER

"The eyes of a mountain-ranging doe  
     The eyes of a seraph bright are thine,  
     The more I see those eyes divine,  
 The stronger doth my longing grow.  
 Perfect like red lotus, lo!  
     Thy lineaments like red gold shine,  
     The more I see those eyes divine,  
 The stronger doth my passion grow.  
 Those long-lashed lovely eyes divine  
     Sweet stranger! I shall ne'er forget;  
     Seraph-eyed! I never met  
 Eyes so lovely as are thine."

## SUBHA

"Thou seekest the wrong path. The moon  
     Thou for a trivial joy dost seek.  
 Wouldst capture Buddha's child? As soon  
     Thou mightest climb Mount Meru's peak.





In all this world of gods and men  
 Naught is there of my heart beloved,  
 Nor can I know what love is, when  
 The Path its very root removed.

Like to a fiery furnace burning,  
 Like poison set my lips before,  
 Love is. I know not its fond yearning,  
 The Path its very root upore.

Go, tempt her who the Truth knows not,  
 Who hath no Teacher her to guide ;  
 I know the Truth, and thou hast sought  
 To tempt me, and art mortified.

In praise or blame, in weal or woe,  
 My mindfulness is e'er awake ;  
 'All Composites are foul' I know  
 And hence attachments all forsake.

Schooled by the Blessed Teacher, I  
 Walk in the Noble Eightfold Way,  
 To lonely spots I ever fly,  
 Subduing passion's deadly sway.

New dolls of wood have I surveyed,  
 Fashioned by the workman's skill,  
 Fitted with nails, with strings arrayed,  
 Made to dance about at will.

When loosened shattered, grown unsound,  
 Its nails, its strings are broken, gone  
 Piecemeal, and cannot be found,  
 Who would set his heart thereon ?

E'en so my limbs ; and ne'er can they  
 Exist without those qualities,  
 Never exist a moment,—say,  
 Who would fix his heart on these ?

When painted on a wall men see  
 A human form in ochre bright,  
 It is not what it seems to be,  
 To think it living were not right,





Blindly thou seemest to believe  
 As in a dream-seen golden tree,  
 Or in magician's sorcery,  
 Who feigns fair silver coins to give.  
 Like lac-balls in tree-hollows laid  
 With globes of tears within them fixed,  
 Purging thick gum, the eyes are made  
 Of various things together mixed."  
 Then plucking out one beauteous eye,  
 The lady pure, from longings free,  
 Gave it to the Tempter sly,  
 Exclaiming: "Take this thing to thee."  
 Straight did the Tempter's passion cease,  
 And he of her forgiveness prayed;  
 "May thy ascetic bliss increase!  
 I'll tempt no more."—These words he said.  
 "In tempting such a one, ah woe!  
 I feel I have embraced hot fire,  
 Or caught a venomed serpent; lo!  
 Thy pardon is my heart's desire."  
 Thus from birth's fetters freed the dame  
 To Buddha fared; and when she viewed  
 The mighty signs of Buddhahood,  
 As erst it was, her eye became.

## III

## AN EARLY INDIAN LOVE-SONG\*

1. O thou named of Sun's bright splendour, I salute, O child of light!  
 Him who gave thee being, blest one, fountain-source of my delight.
2. Sweet as breeze to one perspiring, as to Saints the Law divine,  
 Sweet as drink to him that thirsteth, thou to me art, Goddess mine.
3. Sweet as food to those that hunger, as is medicine to the sick,  
 Quench as though a fire with water, quench my ardour, O be quick!

\* Translated from the *Sakka-pañha-Sutta* ("Riddles of Sakka") in the *Digha-Nikāya* and published in a monograph by the translator with an Introduction, text and commentarial excerpts. The text is included in the present Selections, pp. 364-365.





4. E'en as to a lake's cool waters flies an elephant heat-opprest,  
Waters strewn with dust of lotus, so I fly unto thy breast.
  5. Like an elephant disregarding driver's goad, lo! fetters all  
Bursting—yet I know not wherefore thy fair form holds me in thrall.
  6. 'Tis on thee my love is centred, 'tis for thee distraught I yearn,  
And like fish that bait hath swallowed, back, alas! I cannot turn.
  7. Embrace me thou with eyes of langour, thou with limbs of perfect grace,  
'Tis the only boon I ask thee, wrap me in thy soft embrace.
  8. Beauteous one with curling ringlets, my desires were weak and slight,  
Till, like gifts to Saints ministered, lo! they have increased in might.
  9. Whatsoever acts of kindness for such Saints were done by me,  
All their fruits, supremely blest one, may I reap with only thee.
  10. Yes, whatever deeds of virtue in this world be done by me,  
All their fruits, supremely blest one, may I reap with only thee.
  11. Buried deep in meditation, plunged in earnest mindful thought,  
Buddha seeketh bliss ambrosial—e'en so thou by me art sought.
  12. As would joy that great ascetic, winning perfect wisdom's goal,  
So ~~commingling~~, blest one, with thee would rejoice thy lover's soul.
  13. And if Sakka, king of gods, were now to grant a boon to me,  
Thee of him would I ask, lady, such my yearning is for thee.
  14. And thy father like a *sāl*-tree, with fresh blossoms burgeoned o'er,  
Him, who has a child so peerless, lady, I shall e'er adore.
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